BING

SEPT 1984

No. 73

Edited by REG BRISTO

BING CROSBY epitomised all that is good in this life, he was always a tonic....to my mind his own country even failed to recognise that Bing promoted better international relations than a bevy of ambassadors.....

FRED FOLEY (Cumbria)

It seems almost as though there was an organised, concerted, effort to remove the memory of Bing from the memories of the general public...HIGH SOCIETY is billed as starring Grace Kelly and Frank Sinatra in the TV ads., the 'Road' pictures as starring Bob Hope....

A US correspondent to
John Marshall

I regret the fact that my country, with the exception of Ken Twiss and his stalwarts, seems to want to forget about Bing....no Christmas specials, no commercial LPs except for the 'independents'...Its depressing. Surely Bing's memory deserves so much better.

R. Pearson (Arlington, VA
USA)

The Old Groaner isn't so far away after all when my copy of BING comes through the letter box....

John Forsyth (Kirkintilloch)

(Points from recent correspondence; we live in a forgetful, uncaring, world? We don't really think so)

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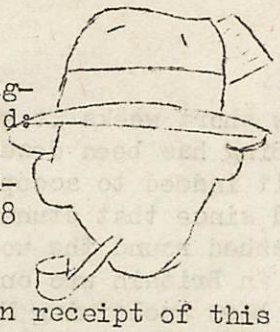
Sept. 1984

Magazine of The International Crosby Circle, published quarterly.

Annual subscription bringing four issues post paid: UK £3.00; European £3.00 sterling; American/Canadian 12 dollars airmail; 8 dollars surface mail.



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Australian members their equivalent to £5.00 for airmail, £4.00 for surface posting.

YOUR SUBSCRIPTION IS DUE on receipt of this issue, or shortly thereafter if a "X" appears in the box. Two XX's indicate your are well behind and no more issues will be sent unless we hear from you. Prompt payment is tremendously helpful in planning and to the continuance of ICC/BING.

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	Lionel Pairpoint, 86 Ellesmere Avenue, Mill Hill, London, N.W.7.
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If writing to any of the above for Crosby information, please enclose a stamped, addressed, envelope for reply. Otherwise it gets very, very expensive for our experts.

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Do some of the comments opposite depress you? They needn't. We live in a rushing, hurly-burly, uncaring, forgetful age; yet if you ask people at random who was the singer/film star they most liked and most respected there would still be only one answer. We will concede that the percentage would get lower the more you went down the age scale! And, the entertainment industry, like all others, works frantically to be up-to-date (in fact, in front of that!), to be "with-it". They see not much profit in lauding and promoting stars who are gone, no matter how great they were. On the whole, Bing comes thro' well though we do share the concern of so many American members. But then again, it IS America that seems to set the pace in the rat-race that is - show business.

(Original material © THE ICC 1984)

EDITORIAL

In just a few short weeks it will be the staggering truth that Bing has been deceased for seven years. Its difficult indeed to accept that seven years have elapsed since that stunning weekend when the news was flashed round the world, especially to those of us in Britain who only a few weeks earlier had been acclaiming Mr. C. at the London Palladium. "You don't have to believe Bing is dead if you don't want to..." was a much-quoted comment on the loss the world have suffered. But, as we've noted elsewhere, we live in a rushing, forgetful world.

But JOHN MARSHALL, of Waldorf Hotel (1983) fame has come up with an utterly splendid idea. An inspiration is a better description. Bing's death has been remembered in desultory and meagre fashion in the world-famous American entertainment publication, VARIETY, each October 14. John's inspiration is to place as large an IN MEMORIAM notice in this publication on behalf of all the Crosby organisations in the world. Needless to say, The International Crosby Circle has been only too happy to collaborate in this splendid enterprise Others, too, have rushed to join in and the result is that an impressive tribute will appear this year. Copies of it will be published in the next issue of BING.

To use a rather trite (but true) expression: everyone who is anyone reads VARIETY, especially and particularly those in the show-business world. The tribute to Bing, demonstrating just how much Bing is appreciated and missed will, no doubt, come as a surprise to many - though it shouldn't. We are thinking of so many who may feel the need to hang their heads in shame at the cavalier manner in which Bing's massive and unique contribution to world entertainment has been treated by themselves.

We are not likely to forget: and this will show the world that THEY should not.

Our warmest congratulations to John Marshall for another splendid contribution to Crosbyana.

----oOo------

SUNDAY, SEPTEMBER 30

LEEDS

Confirming the date and place of the next - the 19th consecutive year - get-together of the members of the Circle. Leeds, in the sylvan setting of Rounday Park, at the Mansion Hotel. The time: 3.00pm to 10.00pm or thereabouts, representing a solid seven hours of Crosbyana - records, tapes, chat, films, quizzes and always of importance, conversation! So many 'regulars' have been to the West Yorkshire event nowadays that, though perhaps only once a year, it is indeed seeing old friends. A friendly place where friendly, Crosby, people meet.

Mike Crampton reports that early bookings are good. The expected American presence is still unknown as regards actual numbers but a good representation is anticipated. They will, of course, be very welcome and add some striking accents to the gathering!

The meal, Michael has decided, will be a repeat of last year's, i.e. the main item being fresh halibut steak. This is for two reasons: firstly, it was very popular last year, appetising and filling and secondly, is best value for money. Money? Despite what optimistic 'spokesmen' say about inflation, the cost this year is £8.95p - and that is the cost of the meal itself. No further cash, however. Those, who like your Editor, cannot endure fish in any form, may have roast beef in lieu; you must tell Michael at the time of booking, however. And to repeat:

MR. M. CRAMPTON,
19 CARRHOLM CRESCENT,
CHAPEL ALLERTON,
LEEDS,
WEST YORKS. TEL: (Leeds) 689556
(Check code from your area)

And please enclose SAE for your ticket. Write Michael for information.

It will also be necessary to inform Mike at the time of booking if you require overnight accommodation.

Those coming are cordially invited to bring Crosbyana items they may have for sale or exchange, records, books, pictures &c. This has developed as a good feature of the get-together in recent years and we, far from objecting, would certainly like to encourage it. Mrs. Renee Chester, for example, will be bringing the balance of any of the Spokane (KRAFT MUSIC HALL) albums she has left. (See TRACK EVENTS this issue).

"Did Bing and Nelso Eddy ever appear together?" asks MIKE FERRUZZA, 307 E. Ravine, Peoria, Illinois, 61603, USA).
"I know they both appeared in one programme, a Jerome Kern memorial tribute but one was in New York and the other in Los Angeles! But - did they ever do a Kraft show together, or perhaps an A.F.R.S. ?"

Editor: Good question. Did they?

IN MEMORIAM:

It is with profound sorrow that we announce the death of our long-term member and friend, FRANK BRIGGS, of Hull. In early August Frank, who had not been Al for some years, had a massive heart attack; spending some time in intensive care he suffered yet another overwhelming attack and passed away on 10th August.

It is singularly and sombrely ironic that we have just announced the Leeds event for Frank and his wife Rita (or Rio as we know her) had been regular attenders there throughout the 19 years it has been taking place. Indeed, Frank's easy-going enthusiasm and the high spirits of Rio had often considerably enlivened the event. Rio has said that in the circumstances she feels unable to attend this time. This we readily appreciate but she can rest assured, both she and Frank will be largely in our thoughts and the event will be the poorer without them.

For many of us, this is the end of what was an unusual chapter in the Leeds - indeed, the Crosbyana story - for Frank Briggs, with Vic Gilmore and Alf Farrow, were three close friends living in Hull. All three were connected with Crosby clubs pre-War and used to spend regular Crosby-evenings together. One by one they have now passed on, Frank being the last to leave this troubled world. We used to call them The Rhythm Boys.....

Frank was what we like to regard as the typical, veteran, Crosby admirer; easy-going, good-natured, always appreciative, always willing to share his knowledge, indeed his records. He is going to be missed by a lot of people.

And our most sincere condolences to dear Rio.

THE [CROSBY] RECOLLECTIONS OF LESLIE GAYLOR

Bing had been recording for more than a quarter of a century when his marathon contract with Decca expired in 1954, and when, incidentally, Decca stated its studios would always be open to Mr. Crosby. His recording mentor, Jack Kapp, had passed on and the popular music scene was undergoing drastic changes. There were times when, sadly, we came to the conclusion that Bing was indeed retiring from recording. He began making statements about "the newer fellas doing well", or "Public doesn't want my records any more..." and again: "No use making records if they are going to lie on shops' shelves.." Truly, the changing scene did indicate that Bing's records didn't hit the scene as they once did (suprising? after more than 25 years!) Moreover, the record companies set the sights on the new 'pop' industry (we use the word advisedly) and aimed at the 'pop' gimmick that sold a million in a week or so - and then was completely (and justly) forgotten. Happily, Bing's inborn instinct for singing and performing never did desert him; Leslie Gaylor, however, recounts some fascinating behind-the-scenes incidents of Bing's recording activities.

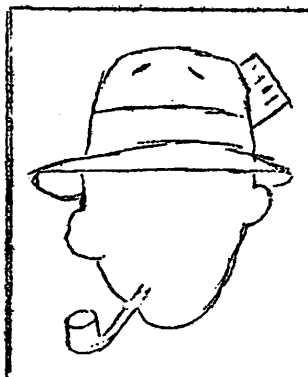
Editor:

As one who is in receipt of a large quantity of Bing mail, each year I do, necessarily, from time to time, have to undertake a clear-out of letters &c. I do this reluctantly for the clear-out has to include letters which I considered of interest at one time and which I had hung on to. There are some letters, however, that I will always retain for their 'keepsake' value and for their significance; apart from which they are good for reference purposes.

One such letter I came across recently I received in January 1977 and it came from a man who was always held in high esteem among those who lived in the world of Crosbyana for the very simple reason he was well and truly in it himself.

I refer to GEOFF MILNE of the Decca Record Co., a true and devoted admirer of Mr. C. While at Decca he was in a position to exert influence on the reissue of Bing records and he was responsible for so many. Indeed, Geoff was also a member of the fine team of Bing admirers who compiled the ROAD TO BING CROSBY which remains the definitive discography and also the basis of most discographies around today. How I wish Geoff Milne was at Decca today!! I'm sure we would be getting a better and fairer release of Crosby material if he was.

But, firstly, I recall talking to Ken Barnes one day about the 3-LP set of Bing narrating TOM SAWYER. I asked Ken if he had any idea of the time Bing had spent on



reading and recording the extracts from TOM SAWYER? Seven hours, all told, was Ken's reply and added that Bing had said "Never Again!"

I mention this since Geoff Milne was around when Bing was at the Decca studios and actually had a hand in the production of this set. The reason I have hung on to Geoff's letter is because it reads as follows:

> "The TOM SAWYER readings were done on Sept. 3rd and Sept 5th 1975. Approximately two-thirds of the book was finished on the first date, but in addition to finishing it on the 5th we had to get Bing to re-read certain passages from the earlier recordings that didn't quite work out, so it isn't possible to tie down any particular section to either date. There was a colossal amount of editing to be done afterwards in order to remove extraneous noises and a few fumbled words. For Bing it was a tour-de-force and I think he enjoyed it immensely, especially as he hadn't done anything like it before - at least, not on this scale.
>
> 'If watching him in the studio was anything to go by, he certainly was enjoying himself, not only in reading but appearing to act the various roles.'

Another part of this same letter from Geoff ties in with a letter I received from Bing some years ago which revealed he had plans to record what he referred to as an album of 'Southern songs', meaning songs associated with or about the Southern states of America.

Surprisingly, he had tried unsuccessfully to get parties interested in making the album. Not to be outdone, however, Bing went ahead and made the recordings on his own initiative at two sessions in January 1975, just a few weeks before his arrival in London to make his first recordings for Ken Barnes and United Artists

In Bing's luggage was a 7-inch reel of tape featuring the Southern songs he had recorded and which he loaned to Ken Barnes and as I happened to be staying at Ken's home it came about that I had the privilege of having what might be termed a 'private preview' of the recordings as they were originally made. This was important to me for subsequently Decca remided the recordings before releasing them as A SOUTHERN MEMOIR.

UNACCEPTABLE DELAY:

Bing's first move and his reason for bringing the reel of tape over with him was to offer it to Alan Warner of United Artists for release in Britain. UA said they would like to make arrangements to secure the 'release rights' - but could not release an album ahead of the two albums Bing had agreed to do for them in 1975. It was conveyed to Bing that if they took over the tapes they could release an album of the Southern songs in about 18 months' time, allowing time for the contracted albums time to be put on the market first. For the benefit of newer members, these two albums were, of course, THAT'S WHAT LIFE IS ALL ABOUT and AT MY TIME OF LIFE.

But Bing found the proposed 18 months delay unacceptable and didn't want to wait that long. So he took his demonstration 7" reel tape to his good friend, Geoff Milne at Decca and the result was that the master-tapes were purchased and a record was soon on the market under the title of A SOUTHERN MEMOIR and an album very much enjoyed by the collectors.

In reply to a letter of mine about this album Geoff Mile gave some interesting details as follows:

> 'On the SOUTHERN MEMOIR album I did the re-balancing with Iain Churches and we had a terrible time trying to get a good sound, because the separation on the original 8-track tapes was so bad that, had we balanced them the way we would have liked t- to hear the instruments - we would have been left with some peculiar overtones leaking through from other channels, making the whole thing sound hollow.

'We therefore had to settle for the best we could get. We met a further difficulty in that on GEORGIA ON MY MIND there was a fast passage in the middle which Bing didn't like at all and asked us to remove, replacing it with a few lines from elsewhere in the song.'

I don't know what we would do if we didn't have tape. Personally, I still like to hear a song sung completely from beginning to end and not hear what results from an engineer with scissors messing around. But, alas, this seems to be the accepted practice these days.

With interesting background comments like that in letters I'm sure members can understand why there are certain communications I have a passion to hold on to.

HUMOUROUS INTERLUDE:

Over the years, I've had many letters from members and, indeed, non-members openly expressing their envy at the special and happy relationship I had with Bing and all the luck I had that went with that circumstance. I had the opportunity at various times of seeing Bing 'off-duty' as it were. I remember, for instance, an incident that struck me as so humorous at the time. I was on the set of ROAD TO HONG KONG one day when the phone rang in Bing's dressing-room. Bing picked up the phone and it appeared the call was from the offices of William Hill, Ltd., which British members will understand are the well-known bookmakers. Bing went to the doorway and stood looking around, calling out for the Assistant Director who, apparently, was a regular punter. When this director finally answered, Bing shouted out: "Billy Hill wants ya!" Sounded so funny - andI often wonder if the caller from Hill's knew that it was Bing Crosby he had been talking to!

As the anniversary of Bing's passing comes up on a Sunday this year, I have sent some recordings that are rarely played over the air to BBC record presenter, Alan Dell whom British listeners know so well through his superb Sunday afternoon programme, SOUNDS EASY as well as his mid-week spot called THE DANCE BAND DAYS. And, of course, it was Alan Dell who presented Bing in what proved to be his last broadcast in October, 1977.

I have made a request to Alan to try and use some of the two dozen recordings on SOUNDS EASY on October 14. He has utilised recordings I've sent him on previous occasions so members may care to lend an ear on this date for, whether he uses my tracks or not, Alan is bound to mark Bing's passing in some way or another. He always has.

Browsing thro' an issue of BING recently I came across a piece about amusing lyrics, or some that amused the writer. I always enjoy the line of:'Don't be a

BE A MASON - DON'T REPEAT!

in the song CALL ME UP SOME RAINY AFTERNOON - and the way Bing sings it!

THE WAYS OF COLLECTORS:

All whole manner of things have happened in my long time interest in Bing Crosby, especially the ways of collectors. I recall the time of the release in Britain of the single TIE A YELLOW RIBBON and ITS NOT WHERE YOU START - an unusual event in all conscious. I purchased quite a number of these singles for various people who were experiencing difficulty in getting hold of it. I ended up with three copies for my own collection - one of which, incidentally, is autographed by Bing, right across the label.

But I am now down to just two copies as I succumbed to the entreaties of an overseas Crosby collector who called on me one night.

It so happened that also at this time I had arranged for the record company concerned to send a copy to a record presenter at BBC Radio Solent in Southampton for a few air plays.

A little later I arrived home from work one evening and found a letter awaiting me from a fellow in the USA who explained that he was quite desperate to possess this single and someone had given him my name as one likely to be of assistance to him in acquiring the record. He mentioned in his letter he was a businessman and was constantly flying to various parts of the world and would be staying overnight at a London hotel - and would I telephone him to let him know if I could indeed help him in his quest before he left for the Continent.

Noting the date he would be in the London hotel, however, I realised he hadn't allowed for the time it would take for his airmailed letter to reach me, for I got it the day after his stay!

Still not wanting to part with any of my three copies, I thought of my D-J contact and asked him if he would be prepared to part with his copy and sent him the American's letter.

The radio man agreed to help and wrote to the American who said: "I will give you 50 dollars if you will part with the record."

The D-J told me of this remarkable offer and I asked him what decision he had come to. I must say I was amazed at the amount that had been offered, for at the time it represented around £35! I was even more amazed when the radio man said he was so taken aback by the generosity of this American and his tremendous desire to own the record that he was going to send him the copy he had as a gift!

Another little item concerning one of Bing's singles happened in 1970 when the songs A TIME TO BE JOLLY/AND THE BELLS RANG were recorded on the 16th November of that year - very late for Christmas - but rush pressings were made in the States in an effort to catch the Christmas trade. The recordings, you may remember, were released in Britain in time for Christmas 1971.

Larry Crosby airmailed me two copies of the record in 1970, however, saying one was a gift for me personally and that it would be nice if I could get the BBC to air the second copy. So I sent the record to BBC producer Brian Willey and he played the role of Father Christmas for me and the record was indeed broadcast in Britain at Christmas time 1970, i.e. a year earlier than it was released here.

FOR THE MUSICALLY INCLINED:

Several members have mention in their letters over the past year a music-book issued by the song publishers, Chappell & Co., in 1977. Its called A TRIBUTE TO BING CROSBY and features the sheet music of 36 songs associated closely with Mr. Crosby. There are also several pages of pictures and a write-up by the knowledgeable record compiler, Chris Ellis, whom a number of us had the pleasure of meeting at John Marshall's Waldorf event last year.

The colourful front cover photo of Bing is most attractive; the price for some while has been £5.60 and is found, or available through, musical instrument/record shops. Having said that, I've heard of at least one member who picked it up for £1.00 recently - seven years, of course, after it was first published. You may get lucky! It would be of particular interest to those blessed with musical ability.

I was particularly happy that the Editor published the titles on the Japanese MCA 3-LP set - BING - 50 YEARS OF POP STANDARDS as, he put it, for the sake of completeness. But now correspondence indicates that this desirable set is creeping into UK Crosby households but I have no news of the price paid. Its most baffling, not to say frustrating, that MCA in Japan are so busy issuing these highly attractive Bing sets while MCA here and in the States seem to be in a state of suspended animation.

A MOST RESPECTED MEMBER:

One of our most enthusiastic and respected members is Mr. Justice Francis X Smith of the Supreme Court of New York, a long-time admirer

and indeed friend of Bing.

Through the medium of our columns I would like to congratulate him on being honoured as 'Judge of the Year' at a ceremony and dinner held in New York on May 31 last. The Criminal Court Bar Association of Queens County honoured our esteemed member who is the Administrative Judge of the 11th Judicial District.

Most of the staff in the judicial system and the lawyers know of Frank's interest in matters relating to Bing and when the ceremony began the usual presentation of a plaque was made. Judge Smith had made several visits to Mr. Phil Schiavo's Roman Bronze Foundry where the famous bronze statue of Bing was cast, and which now stands in the grounds of Gonzaga University in Washington, those around him knew of these visits, it seems.

So the next presentation to him was the original video cassette taken by Philip Schiavo of the Dedication Ceremonies at Gonzaga. The purpose of this was for Judge Smith to have a copy made before the video cassette was presented to Gonzaga University by Mr. Schiavo.

SUDDENLY, THE LIGHTS WERE DIMMED AND A COVERED TABLE WAS ROLLED IN AND WHEN THE UNVEILING OCCURRED A GILDED CAST OF THE HEAD OF BING'S STATUE WAS DISPLAYED AND PRESENTED TO FRANK. AS ALL WAS RATHER REMINISCENT OF A SCENE IN BING'S FILM "PARIS HONEYMOON" JUDGE SMITH SANG IN TRULY CROSBY FASHION A FEW WORDS OF - APPROPRIATELY - "I AIN'T GOT NOBODY"!

Queens County's largest selling weekly newspaper is called 'The Queen's Tribune' and they hold what is known as the Harley Benson Photo Contest. After sending in 703 wrong entries to these photo contests, Judge Smith finally came up trumps when he correctly identified the photo of the bronze bust of Bing. So, at the same ceremony Frank was honoured same ceremony Frank was further honoured as the tribune's 'Man of the Year'. And his record of 703 incorrect contest entries has been entered for inclusion in the 'Guinness Book of Records"!

It was whilst serving in the US Marine Corps during the last War that Frank became friends with a fellow serviceman - none other than Bob Crosby.

Judge Smith served with recognised gallantry in World War II and it was a call from Bob Crosby that led Bing to the hospital bedside of Frank after receiving injuries at Okinawa.

It was a nice gesture from Bing which Frank will always cherish. And a splendid story altogether, I'm sure you will agree.

Editor: Thanks to Leslie for his always-entertaining remembfances of his life in Crosbyana. We too know Judge Smith as a very gallant soldier as well as a No.1 Crosby man.

We certainly agree with Leslie's sentiments, too, about modern methods of recording. Seems record 'producers' needlessly make a mixing job necessary with the 16-track recordings. Once upon a time, the orchestra and singer were balanced up - the red light came on, and the record was made. And you heard acfually what was played and sung. Nowadays, the 'mixing' by the pfoducer gives us a sound that may, but probably may not, ever be reproduced again - and would not be repeatable, say, on stage. And, and this is of the utmost importance, the sound you finally get on the record, whatever the bandleader and singer did or wanted,is the sound the producer likes. Many albums thereby became, in the ears of many collectors, suspect on this account.

Leslie's mention of Chappell's tribute of words and music reminds us that EMI also did a similar thing in 1977 and we are not sure whether we mentioned it at the time or not. This was entitled THE BEST OF BING and contained the words and music of thirteen of Bing's songs. While the cover had a most attractive picture of Bing, there were no other pictures or articles in this issue. We still see it around occasionally (and of course, have a copy). Address on the cover is EMI Music Puhlishing Ltd., 138-140 Charing

Cross Rd., London, WC2H OLD. Cannot now remember the cost - and, as Leslie observed, these things are mainly for the musically talented!

Geoff. Milne will certainly be long remembered by Crosby admirers. As Les pointed out, Geoff. was in a position to influence the reissue of Crosby material for many years. He could also let us have behind-the-scenes information on such issues and also advance information on what was in the pipeline. Since leaving Decca we have seen his name on issues by Saville, a smaller independent record company, specialising in the reissue of vintage dance band and jazz recordings. No Crosby material has, however, so far been issued by this company. With copyright long-expired on so much of Bing's early recordings this may be a little surprising. Perhaps a little nudge might produce results! The fact that the CBS Embassy Vols I, II and II covered this ground may be an important factor, however.

"ONLY FOREVER"

Words by Johnny Burke. Music by James V. Monaco: Published in Britain by Campbell Connolly:

I'll answer every question that you might pre-suppose,
This is no mere suggestion, this goes...

Do I want to be with you, as the years come and go?
Only forever, if you care to know.
Would I grant all your wishes, and be proud of the task?
Only forever, if someone should ask...
How long would it take me to be near if you beckoned?
Off-hand, I would figure, less than a second...
Do you think I'll remember, how you looked when you smiled?
Only forever, that's putting it mild

Sung by Bing in the 1940 film: RHYTHM ON THE RIVER.

ONE, TWO, BUTTON YOUR SHOE

Words by Johnny Burke: Music by Arthur Johnston: Published in Britain by Campbell Connolly:

I've found a use for Mother Goose that well deserves my praise,
Its been such a consolation when you start your tardy ways.
When we've a date I'm never late, you're never quite on time,
So I made a variation on an old familiar rhyme.

ONE, TWO, BUTTON YOUR SHOE, put on your coat and hat;
I play a game like that while I'm waiting for you.
Three, four, open the door, hurry for Heaven's sake;
I count each step you take, while I'm waiting for you.

Five, six, my heart does tricks as I picture all your charms.
Seven, eight, you're at the gate and you walk into my arms.
Nine, ten, kiss me again, tell me you get a thrill;
Just as I hope you will, while I'm waiting for you.

Sung by Bing in the 1936 film PENNIES FROM HEAVEN.

Letters have shewn that members like to see lyrics; familiar as we may be with them aurally, they seem DIFFERENT in print, telling their story is a typical comment.

And of course, they are considerably different when Bing gets to work on them: Take the line above :

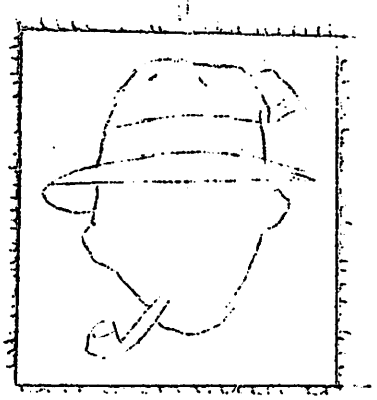
Seven, eight, you're at the gate and you walk into my arms....

Bing indulged one of his most delicious ad libs when he altered it to:

Seven, eight, you're at the gate, AND YOU MAKE ME DIZZY WHEN YOU WALK RIGHT INTO MY ARMS!

to a musical 'Beiderbecke' phrase.

"I have no wish to stir up, or re-enter, the John Scott Trotter controversy - if that's what it was. I would merely say I decline on the grounds that anyone who criticies the tremendous work JST did just does not know Bing's recordings sufficiently." (P.M. Sheffield)



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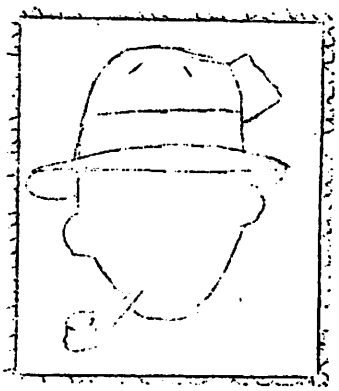


TO: The Postmaster General,
United States of America.

Sir: With respect, I would like to submit the name of one of your best-known ever countrymen as an eminently suitable subject for a commemorative stamp issue. He was known and respected throughout the civilised world for several decades and did great service to lift the spirits of free people everywhere, especially during the great depression of the 30's and the dark days of World War II and beyond.

His name: HARRY LILLIS "BING" CROSBY -

A man of whom was once said 'to have been heard by more people than any other in the history of mankind.'

A man whose personality and work transcended the human barriers of race, religion, colour and social class. His work as an entertainer being reproduced in many countries worldwide.

The man who was arguably the greatest all-round family entertainer there has been to date and is remembered today in many lands across the world with deep affection.

A man whose ability and long career has been chronicled by the international scribes of the entertainment industry over many years and described in all the known superlatives of modern language.

Bing! A great American - but not only that. He was an international citizen; and for this reason I would respectfully suggest that should he be so selected for this signal honour that it would take the form of an 'Air Mail' issue as this would then receive wider international as well as domestic coverage.

If I may, in conclusion, quote ex-President Carter: 'For all the roads that he travelled in his memorable career, Bing Crosby remained a gentleman.'

I so submit, respectfully yours
VICTOR BYNE,
(28 Upton Rd., Slough, Berks,
United Kingdom).

From: United States Post Service, Customer Services Dept.,
475 L'Enfant Plaza, SW., Washington, DC 20260-6300

MR. VICTOR BYNE, Slough, England:

This provides information about the subject you suggested for postal commemoration.
The Citizens' Stamp Advisory Committee already has considered the proposal without recommending issuance of a stamp. Since it is the Committee's policy to reconsider a subject whenever there is a new expression of interest, your letter will serve to place the proposal

(Cont on page 15)

Movie 'Reads' Lead to Box-Office Gold

Comedy series with Crosby, Hope and Lamour has grossed $17,000,000—with more to come

First "Road"—to Singapore, in 1940—kidded the Lamour sarong.

THE "Road" pictures, which have taken Bing Crosby, Bob Hope and Dorothy Lamour to Singapore (1940), Zanzibar (1941), Morocco (1942), Utopia (1945) and now Rio, are the most successful comedy series in Hollywood history. Seen by an estimated 50 million people, they have grossed 17 millions to date and are still going strong. Although the first four pictures are from two to seven years old, they are all now playing in various parts of the world. *Rio* will probably bring the total take of the series to an astronomical figure, for each "Road" to date has outgrossed its predecessor. The figures are: *Singapore*, $1,500,000; *Zanzibar*, $4,500,000; *Morocco*, $5,000,000; and *Utopia*, $6,000,000.

The Series Started by Chance

The magic behind this world-wide popularity is a simple formula which Crosby reveals in a line in *Road to Rio*. He says to Hope: "I've conned you, lied to you and double-crossed you ever since we first met." As the Svengali of the team, Crosby invariably gets Trilby Hope and himself into outlandish scrapes which only eight reels of gag sequences will solve. And, too, there's always Lamour, to look sexy and help with the songs and fun.

Never planned as a series, the first "Road" picture just happened. In 1939, Paramount found on its shelf a mediocre story called *Beach of Dreams*, about a ship-owner's son and some missionaries on a tropical island. Assigned to write the screenplay, Frank Butler and Don Hartman burlesqued the original, hoping to end an epidemic of South Sea films. *Road to Mandalay* was their working title for it. Fred MacMurray and Jack Oakie were first considered for the leads, then Crosby, Burns and Allen and Lamour. It finally got under way with the now-famous trio, directed by the late Victor Schertzinger.

Released in February, 1940, *Road to Singapore* was so successful that Butler and Hartman were put to work on a sequel. This time they parodied all "in-darkest-Africa" pictures. The result was *Road to Zanzibar*. They were going to call it *Road to Rio*, but the studio decided on Zanzibar instead, leaving South America available for the current "Road."

"Road" Plots Follow a Formula

For their third picture of the series, Butler and Hartman took desert melodramas for their target and wrote *Road to Morocco*. By then, they had their formula: "We would choose a place full of villains, cannibals or hostile natives—a place you could get killed in—then toss our two comedians in the middle of it and figure their way out." Other writers took over the series for *Utopia* and *Rio*, but the formula remained the same.

Crosby and Hope, who constantly try to top each other's jokes, often come up with gags supplied by their radio writers. Producers, directors and writers put up with this interference cheerfully, because the gags are sometimes good.

Each comic insists on his share of glory in every film. Hope once admonished a writer: "Think up something good for me to do; remember, this guy Crosby sings."

Bing's moving with the times

PRACTICAL, industrious and steady — three accurate ways of describing most subjects born under Taurus, and certainly a description worthy of Bing Crosby, born May 2.

All the Groaner's fans — his voice has been heard more often by more people than anyone in history — will wish him well in his battle back to full recovery following his 20ft stage fall recently.

There is still a chance that Bing — 73 next birthday — may have to undergo surgery.

But at least that golden voice looks in no immediate danger — from age or from anything else.

While in Britain last year, fulfilling a lifetime's ambition by playing the London Palladium, Bing revealed that although he's a multimillionaire, he still reckons to work, at least 100 days a year.

If a problem crops up he's the sort to concentrate hard on solving it, and even if it licks him he'll be walking away sunny-side-up.

His casual air conceals a high degree of professionalism, a quality he would call respect for others, and Bing has one of the great tempers of all time — even when his golf ball heads for a bunker.

Bing is young enough in heart and health to keep pace with his teenage children but concedes that the famous Crosby larynx is moving with the times: "My arrangers are bringing my notes down by half an octave for each year I get older."

(Cont. from page 13)

on the committee's agenda for reconsideration at its next meeting.

We appreciate your continuing interest in this matter.

Sincerely,
HUGH McCONICLE
Philatelic Communications
Specialist, Stamp Development
Branch.

Thus the unadorned and extremely eloquent plea member VIC BYNE has made to the relevant authority in Americanregarding the issuing of a commemorative stamp in Bing's honour and memory. This is not the first time the matter has been raised, as the reply indicates. Vic however, feels that if other members write in to the address given in full, a commemorative stamp is a real possibility. And it should carry more weight in view of the fact that the requests come from OUTSIDE America. And in this connection, the frontispiece to this issue (page 2) may be relevant for there is, alas, ample evidence that the people in authority in the States seem to be largely unaware of the worldwide respect and admiration Bing commanded. It would be no less than Bing merited to have his memory evoked worldwide by means of a commemorative stamp.

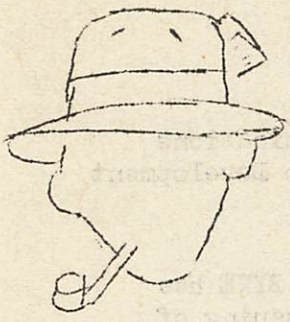
We will add our voice to Vic's on behalf of the ICC as a body and hope individual members might be sufficiently interested to do so. All you will then need (if the stamp eventuates) is a correspondent in the States so that you may get letters bearing it.....

ACROSS THE PAGE are a couple of reproductions which prove so popular - with younger members seeing them for the first time, while older members enjoy seeing them again.

The main one is a 1948 assessment of the enormous popularity and success monetarily of the celebrated ROAD films. As we have learned before from other sources, the whole project of these films really came about by accident! For example, in the very first - ROAD TO SINGAPORE of 1940 - the title was changed, the story was changed, the proposed artists were changed and - finally! - Bing and Bob changed the script as they went along! There can be little doubt that the obvious spontaneity of some of the situations and jokes made for tremendous 'cinema'; and this added to Bing's singing, led to one of the most successful 'serial' run of films ever. Just out of curiosity, do you remember (or know!) what songs Bing sang in SINGAPORE ? For those who don't, they are at bottom of page, upside-down....

The second item is, of course, much more recent and doesn't really come under the heading of 'vintage'. The date was 1976. "Bing's moving with the times...." Actually, he moved non-stop with the times for over 50 years.

In ROAD TO SINGAPORE, Bing sang: SWEET POTATO PIPER/TOO ROMANTIC/ AN APPLE FOR THE TEACHER. Bing recorded THE MOON AND THE WILLOW TREE but it was sung in the film by Dorothy Lamour. And for those curious about SWEET POTATO PIPER, Thatbs what the Americans call the ocarina - an off-beat musical instrument! Shaped like a potato.....



LASTING MEMORIALS

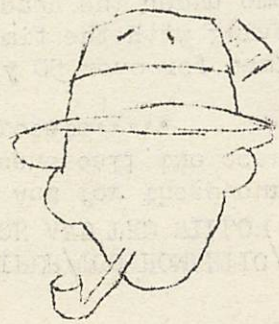
Show business, and indeed sporting, personalities, are in an entirely unique position in assisting charities - tho' it doesn't mean they all do! We've heard of astonishing sums being asked just for an appearance from personalities who hardly warrant mention. But from the top stars, their very profession lends glamour which guarantees large attendances at charity events.

As we know, Bing had a fairly low opinion of his talents and accomplishments but he was never backward in assisting others. He ascribed his phenomenal success to luck; his mother declared it was because of prayers. HER prayers mainly - and Bing in CALL ME LUCKY was prepared to go along with his mother's view. Perhaps this feeling of humility regarding his talents, and a belief in the efficacy of prayer according to the matriarchal view governed Bing's extremely benevolent attitude towards helping others.

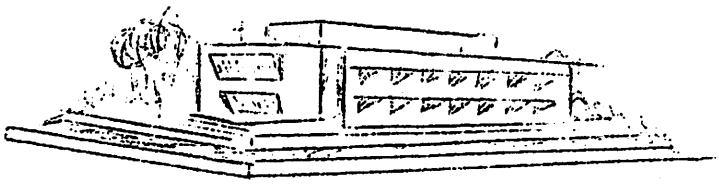
A playing field here; a clubhouse there, the royalties from million-selling records; the making of records solely for charitable purposes - goodness knows how many 'benefit' performances for someone or other down on his luck; these were all commonplace events to Bing throughout his career. Happily a particularly generous gesture was made to Britain with his London Palladium performances which led him to Buckingham Palace and the presentation of a scroll by the Greater London Council. There were many who hoped for a more tangible Honours List award to Bing but that wasn't to be for various reasons. And all this, of course, is without mention of his enormous bond-and-morale-raising activites of World War II. Then he took pains to see that one-time colleagues he had left behind got parts in his films.... Yet the true fact is most of Bing's charitable efforts and bequests were unannounced and unknown simply because he insisted on no publicity. Even so, at this late stage we still learn of new generous gifts he made.

> One donation, however, was not secret. In the 1950's Bing made a present of a Library to his old high-school/university at Gonzaga. It was said at the time to have cost well over a million dollars. Because little seems to be known about this monumental gift (and the word monumental is entirely apt) the following two pages reproduce the actual brochure issued by Gonzaga University extolling the Crosby Library and it will certainly prove of interest to members, for here is a living, continuing, and certainly lasting memorial to Bing.

The snide and the cynical may assert this was a way to 'buy' a memorial. Well, let them say it. Most men like to think they leave this world with something tangible from their living in it. It may also be said that Bing's career did not follow the lines for which he studied! Yet he placed great faith in the character-education he received at Gonzaga and had a great respect for the various teachers and Fathers there who helped shape his character.



There is no doubt that this handsome gift of a library has become a centre of considerable cultural standing in America, perhaps worldwide. That it also contains a section dealing with Bing's career will be both gratifying and reassuring to members. Its permanence seems assured.



CROSBY LIBRARY

GONZAGA UNIVERSITY

SPOKANE - WASHINGTON

Gonzaga University's Crosby Library was opened on November 3, 1957, a gift to the University from its most famous alumnus, Harry L. "Bing" Crosby, Class of 1924. Recognised nationally at the time of its dedication as a superlative expression of library design, the building is on three-levels, of modular construction; its facade of red Minnesota granite faces Boone Avenue. Crosby Library, the intellectual heart of the University, is appropriately located astride the exact geometric center of the Gonzaga University campus.

From a few books carried to the Northwest by early missionaries, Crosby Library's collections have grown to nearly 400,000 volumes, including a rich array of rare classical, philosophical and religious texts dating from the 1400's to the present. There are also extensive holdings of historical materials relating to the development of the Northwest Territories and their native American inhabitants. In addition to its rich book, manuscript and microfilm resources, Crosby Library's Gerard Manley Hopkings Collection is internationally acclaimed as the foremost repository of materials on the Victorian Jesuit poet in the United States. Papers and other memorabilia of "Bing" Crosby are preserved in the Library's Crosbyanan collection.

ENTRY LEVEL:

Much of the ongoing work of this active and well-used University Library is concentrated on its first floor. The card catalog, the key to the Library's vast resources, is located just inside the Reference Room which also houses current periodicals, newspapers, indexes, abstracts, and the standard scholarly reference works as well as the Library's microfilm collections. The circulation desk, reserve reading collection, photo-copy facilities, smoking lounge, and all administrative offices are also located on this floor. Rare books and other materials are regularly exhibited in the lobby display case. Visitors will note with interest the Venetian terrazzo in the lobby which has unusually large pieces of marble. The material, also used in the construction of Grand Coulee Dam, was installed at no extra cost by the building's contractor, a Bing Crosby fan. An exquisite wood crucifix carved by a member of the University's Faculty of Art, may be seen over the Circulation Desk.

GROUND LEVEL:

(Cont..

The largest part of Crosby Library's book and periodical collection is housed in the Stack Room which consumes nearly all available floor space on the ground floor. Also located on this floor are the official archives of the Oregon Province of the Society of Jesus. The Archives contain original materials of the early missionaries and pioneer settlers, and are an invaluable resource for the study of the history of the Pacific Northwest.

SECOND FLOOR:

The Saint Michael's Institute Library of nearly 15,000 volumes comprises one of the largest and most comprehensive philolosphy collections in the West. Formerly located at Mount St. Michael's Seminary, northeast of Spokane, this adjunct collection was moved to Crosby Library in 1970.

The East Reading Room provides a haven for students seeking a quiet place to study. A fraction of the Library's rare book collection may be seen in the glass display cases located here. Other rare books, including the most precious items, are housed in the adjacent Rare Book Room. Use of the rare book collection is strictly controlled and must be arranged in advance through the Library's administrative office.

The Scholasticate Library of the Jesuit Novitiste at Sheridan, Oregon, was moved to its present location within Crosby Library in 1973. The University's resources in the classics, clasical history and languages are immeasurably strengthened by the special collection of nearly 40,000 volumes. The Scholasticate owns a number of extremely rare books and artifacts which are often displayed.

The Gerard Manley Hopkins Room, adjacent to the Scholasticate Library, houses books and other items related to the life and works of this distinguished 19th-century Jesuit poet. Crosby Library's collection of more than 4,000 items, the largest such collection in the United States, attracts literary scholars from around the world.

The Crosbyana Room is of special interest to most visitors. The exhibit cases in this handsome meeting room display the personal memorabilia of one of the world's greatest and beloved entertainers, Harry L. "Bing" Crosby. Bing's many gold records and his Oscar for the film "Going My Way" are especially popular. Only a very small portion of the Library's Crosbyana Collection, which includes personal papers, awards, scripts, scores, and other personal items, can be displayed due to space limitations.

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From humble beginnings, library resources at Gonzaga University have grown steadily through the years in size and stature. Crosby Library's present collections, services, and facilities make it a major intellectual and cultural resource, serving not only the Gonzaga University community but scholars throughout the Pacific Northwest and around the world. Its continued excellence demands the moral and material support of all who value its unique contributions.

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For further information about how you may assist Crosby Library, please confact:

The Director of Crosby Library,
Gonzaga University,
Spokane,
Washington, 99258.

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The legend of the KRAFT MUSIC HALL

We were delighted to give an initial listing of the songs Bing sang on his epic radio series, KRAFT MUSIC HALL, complete with an adequate introduction which there is, therefore, no need to repeat. These songs from the sweet long ago have, as we hoped, proved of tremendous interest to members and some fun has been enjoyed in compiling albums in imagination. Yet imagination it need not remain for, despite our seeming pessimism in the last, issue, songs from the KMH are slowly but surely becoming available - as you will see in TRACK EVENTS.

Like the lives, or lifestyle, of veteran Crosby admirers, the KMH is sharply divided: Pre-War - and Wartime. So far we have been dealing with what was truly another world - as it was before World War II.

RON DANIELS has carried on with the listings - and is anxious to point out that he does NOT claim the list is complete or, for that matter, completely accurate. Yet we are satisfied that, complete or not, it is remarkably accurate bearing in mind the years that have fled by since these songs were wafted over the air-waves. We've had corroboration from other sources, with one or two minor and unimportant corrections.

The main hope of Ron in supplying his listings is that memories will be jogged, or the compilers who are working away at KMH programmes elsewhere, will be in touch and progress can be made towards the KMH anthology so many would love to possess.

There were some weeks in the previous issue which stated No Programme, reason not known. It is now known, however, the absence of KMH was occasioned by election commitments on the part of the big American networks. So, that's one 'mystery' cleared up.

We left the listings last time with the 1st July 1937 progfamme with Bing going on holiday to resume in October. And in the interim, the significant change from Jimmy Dorsey to John Scott Trotter had taken place, JST. having answered Bing's call, thus inaugurating what became a legendary association.

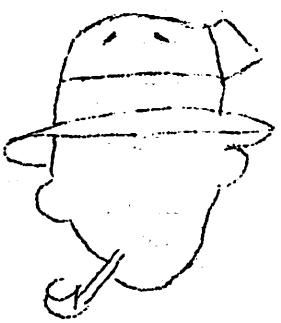
SONGS FROM KRAFT MUSIC HALL SUNG BY BING CROSBY
with accompaniments by JOHN SCOTT TROTTER:

7th October, 1937:

There are smiles
Remember me?
* Its the natural thing to do
All you want to do is dance
The moon got in my eyes.

* Duet with Bob Burns and Paul Taylor Choristers.

(Cont. over.....



14th October 1937:

Smarty
Can I forget you?
The trail of the lonesome pine
Where or when
The one rose.

21st October 1937:

Have you got any castles?
That old feeling
Sweet little you
The moon got in my eyes
Where the blue of the night
Bob White (with Connee Boswell)

28th October 1937:

Whispers in the dark
Josephine
Marie
All you want to do is dance
Harbour lights

4th November 1937:

The folks who live on the hill
When you wore a tulip
Stop! You're breaking my heart
I still love to kiss your goodnight
Ebb tide

11th November 1937

If its the last thing I do
The moon got in my eyes
I don't want to get well
That old feeling
The one rose.

18th November 1937:

There's a girl in the heart of Maryland
Can I forget you?
Bob White
Roses in December
Sail along, silv'ry moon

25th November 1937

I still love to kiss you goodnight
When you dream about Hawaii
She's tall, she's tan, she's terrific
Rebecca of Sunnybrook Farm
Ebb Tide

2nd December 1937

If its the last thing I do
Once in a while
The lonesome road
Josephine
Harbour lights

9th December 1937:

Nice work if you can get it
Sail along, silv'ry moon
Rings on my finger
Roses in December
When the organ played at twilight

16th December 1937

Sweet stranger
Swinging down the lane
When you dream about Hawaii
Once in a while
There's a goldmine in the sky

23rd December 1937:

She's tall, she's tan, she's terrific
Adeste Fidelis
An old flame never dies
Pennies from Heaven.
Silent night, holy night

30th December 1937:

Once in a while
That old feeling
Bei mir bist du schoen
Bob White (with Connee Boswell)
It must be true
There's a goldmine in the sky

6th January 1938:

Rosalie
Remember me? (Parody: with Constance Bennett)
You're a sweetheart
Meet me tonight in dreamland
An old flame never dies
When the organ played 'O promise me'.

13th January 1938:

The birth of the blues
This is my night to dream
My heart is taking lessons
Blossoms on Broadway
Sail along, silv'ry moon

20th January 1938:

On the sentimental side
Pale Venetian moon
You're a sweetheart
Bei Mirbist du schoen
There's a goldmine in the sky

27th January 1938:

Show me the way to go home
You took the words right out ofmy heart
Rosalie
This is my night to dream
When the organ played 'O promise me'

3rd February 1938:

The Dipsey doodle
On the sentimental side
Moonlight Bay
I see your face before me
Moon of Manakoora

10th February 1938:

Gypsy love song
Thanks for the memory
My heart is taking lessons
You took the words right out of my heart
Sail along, silv'ry moon

17th February 1938

Gypsy in my soul
You're a sweetheart
My heart stood still
I see your face before me
Moon of Manakoora

24th February 1938:

Side by side
An old flame never dies
The dipsey doodle
This is my night to dream
There's a goldmine in the sky

3rd March 1938:

Gypsy in my soul
My Sweet baby (with Bob Burns & MIscha Auer)
On the sentimental side
Till we meet again
Thanks for the memory
If you're Irish come into the parlour (with Maureen O'Sullivan)
Let's waltz for old times sake.

10th March 1938:

Sympathy
My hesrt is taking lessons
Down where the trade winds blow
In the shade of the new apple tree
I see your face before me

17th March 1938:

Whistle while you work
Let's waltz for old time's sake
That tumbledown shack in Athlone
Its wonderful
Sweet Leilani

24th March 1938:

Gypsy in my soul
I'd love to live in Loveland
Moon of Manakoora
In the shade of the new apple tree
I simply adore you

31st March 1938:

Ti-pi-ti-pi-tin
On the sentimental side
Mexicali Rose
Sweet as a song
Where the blue of the night
(Seventh anniversary of Bing's theme song)

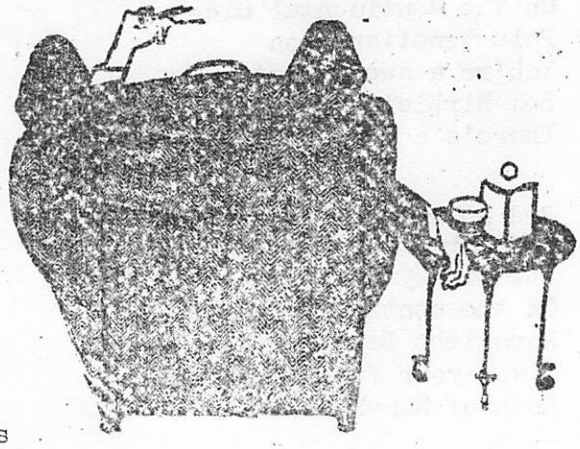
7th April 1938:

My heart is taking lessons
I can dream, can't I?
Don't be that way
I simply adore you
Darling Nellie Gray

We leave these listings now for this issue, but they will be continued in the next issue. Meanwhile members can indulge in selecting fanciful albums from these songs....fanciful? Perhaps not! See TRACK EVENTS ! Read on! as they say.....

track Events

NEWS OF THE RECORD SCENE



This feature, alas, is becoming perhaps the most difficult to compile; for reasons which will become apparent! Firstly, however, to clear up, or rather pursue, matters arising from the last issue. In TRACK EVENTS of Issue No. 72 we reported the Black Lion albums of Philco Shows being produced by a company here in Britain - in London indeed, PHONOCO, at a price of £4.50, which the firm confirmed to us. But, as we also reported, one of our members had picked them up at £1.99p in a London shop!

Our member subsequently inquired at this shop as to how they were selling them at £1.99 in view of what PHONOCO had said. The astonishing reply was:

WE IMPORT THEM FROM HOLLAND! AND SELL THEM AT A PROFIT AT THIS FIGURE!

As we commented last time, the record scene is mad, mad, mad. And this is ample evidence of that. How on earth firms in the Netherlands can import British records and then send them back here for sale at less than half the price the producing firm is asking is an economics riddle we can't attempt to solve. Even tax differences wouldn't - or shouldn't - allow records to be obtained and sold in such a way at less than half price! Meanwhile, we can only recommend that members who are able should visit the shop in Faringdon St. - and get them at £1.99p! Details of the albums were in the last issue.

It seems we have never listed the tracks on the Japanese issue entitled SWEET MEMORIES OF BING. We hasten to rectify that situation It is a 2-LP set, number (Japanese) MCA VIM9521-2:

Don't be that way
What's new?
Poinciana
I love you (Cole Porter)
I'll be seeing you
Long ago and far away.
I'll remember April
I can't believe that you're in love with me
I've found a new baby
The things we did last summer
Route 66
Imagination
Bali Hai
All my love
Row, Row, Row.
Young at heart
Ciribiribin
My baby said 'Yes'
Day by day
Anything you can do (Andrews Sisters and Dick Haymes)
Experience
If I were a bell
Some enchanted evening
September song
Beautiful love
I'll see you in my dreams
I've got you under my skine
Harbour lights
Hello, young lovers
I akn't go nobody
Someday sweetheart

(Cont

Yes indeed!
The birth of the blues.
Its the talk of the town.
Who's sorry now?
Personality
On the sunny side of the street.
Pinetop's boogie-woogie
I still suits me
Shanghai.
I've got to fall in love again
She is the sunshine of Virginia
All she'd say was 'Uhm-hum'.

We're making a point now of saying just how easy or difficult - or expensive! - it will be to get these sets and single albums we record for posterity. This particular set (like the following one) can be obtained from shops here, but they have to be good record shops, not a small record section in a departmental store - or the shops which cater only for the pop-merchants. The larger towns, too, are the best bet for such acquisitions. Price? Well, the mere fact that they have been imported all the way from Japan means there is what might be termed a 'surcharge' making them, relatively speaking, expensive. £13 or £15 for example for a double album as described above, e.g. SWEET MEMORIES OF BING. This certainly does contain a lot of songs which have not been 'done to death' in domestic or American reissues

And as already indicated, these remarks apply to the following:

BING CROSBY: GREAT ENTERTAINER SERIES - JAPANESE MCA 9284 - 86

3-LP set.

Around the world
The way you look tonight
Sweet Leilani
Thanks for the memory
White Christmas
Swinging on a star
Aren't you glad you're you?
Mona Lisa
Bibbidi-Bobbidi-boo
In the cool, cool, cool of the evening.
Zing a little zong
Secret love
Gigi
Never on Sunday
Stardust.
Summertime
Red sails in the sunset
I surrender, dear.
Wrap your troubles in dreams
You made me love you
Tea for two
Moonlight bay
Watermelon weather
I love you truly
Its a lonely trail
Where my caravan has rested
The story of Sorrento
Lili Marlene
Copacabana
La vie en rose
Where the blue of the night.

These details were supplied from a normally highly reliable source; but members will instantly perceive something possibly wrong! There are 43 titles on SWEET MEMORIES OF BING, a 2 -LP set, whereas the 3-LP set in the GREAT ENTERTAINER series has only thirty-one. A possible explanation may be that other artists besides Bing are included in the latter. We await enlightenment! There are some very rare items however. WHERE MY CARAVAN HAS RESTED, STORY OF SORRENTO, WATERMELON WEATHER are really off the beaten-track. The others are not particularly rare; but against that you have to weigh the undoubted high cost of the set.

You may be appreciating some of the difficulties we mentioned at the beginning now. We are well aware that among our members there are those who will search and search, write away to the ends of the earth - and wait six months or more for delivery, such is their zeal and diligence.

(Cont

WE ARE ALSO WELL AWARE THERE ARE THOSE WHO WOULD LIKE TO DO THAT BUT ARE RESTRICTED BY FINANCIAL CONSIDERATIONS. IN OTHER WORDS, THEY CANNOT AFFORD SUCH RELENTLESS COLLECTING.

Then there are those who will buy the albums or sets if they can go to their nearest record shop and pick them up, irrespective of cost but will not write away - and wait months!

So, they are some of the difficulties to be faced and understood. That it is particularly frustrating and aggravating that Japan should be issuing these highly desirable sets must be a considerable understatement. Its truly amazing that Japan, whose culture is seemingly so utterly different to ours, or the American, should be so enthusiastically reissuing Crosby material. One can only assume that what we often claim is very literally true, and that is that Bing's voice appealed to EVERYONE! And in this connection this may be a good point to mention that member Frank Wilgaus, of Cleethorpes, recently picked up a Bing record in a local market - issued in Russia! However, to carry on with TRACK EVENTS:

BING CROSBY AND FRIENDS: VOLUME II with the John Scott Trotter Orch.
MAGIC AWE 10
Price £4.99p

This long-awaited follow-up to Vol I is now in the hands of many members. The titles (with the 'Friends') are as follows:

Baby you can count on me (Peggy Lee)
Songs gotta come from the heart (Jimmy Durante)
La Borrachita (Lena Romay)
Go West, young man (Groucho Marx)
Timber Trail/You are my sunshine (Ezio Pinza)
Anything you can do (Ethel Merman)
Clementine (Burl Ives)
Until the next time (Mickey Rooney)

Indian summer (Dorothy Kirsten)
I still suits me (Peggy Lee)
For what? (Bob Hope)
Michigan Medley (Beatrice Lillie)
Brahms Lullaby (Danny Kaye)
Keep on smiling (Fred Allen)
Whispering/Bye, bye, baby (Al Jolson)

The sleeve notes, brief, say: "Of all the great vocal entertainers of this century, Bing Crosby stands alone as the artist who worked most capably with other performers. His stylistic flexibility was unequalled in that he could blend in with any type of partner - musical, comic, or drmatic."

Indeed. Another glance at the list above (almost a variety bill!) will demonstrate the point: from Schnozzle Durante to Dorothy Kirstein, the famous opera soprano. Bing well illustrates his astonishing ability to complement almost any partner.

Quality is good and for this reviewer, high spots are LA BORRACHITA, the two numbers with Ezio Pinza, Indian Summer, I still suits me.... the number with Bobr Hope is weak and sounds contrived. Bing's voice is particularly in rapporte with that of Burl Ives, while - surprise! - the numbers with Danny Kaye and Mickey Rooney are NOT comedy efforts. A good album which should be in one of your shops. If not, write to

LEGEND MUSIC, 153 Francklyn Gdns., Edware, Midd'x. Price above would be plus about 60p post and packing.

Track Events cont.

CROSBY & COMO: Broadway (Intermission) BR 123 Price: 11 dollars (US)

Taken from THE BING CROSBY SHOW of February 29, 1960 : Side One.
" " Perry Como's KRAFT MUSIC HALL, March 16, 1960 Side two.

The principal interest in this album is historic; Bing and Perry never did appear on commercial record, itself a little surprising. So, this issue does at least repair that omission. Having said that, however, there is not too much to really commend it, apart of course, from the fact that Bing and Perry do sing in their inimitable fashion.

> Clearly there is something about TV sound (these are, of course, from TV shows) which makes it considerably inferior to radio sound and certainly sound from a pukka record studio. The band is obtrusive as well. Then both Bing and Perry indulge in asides and ad libs, gently deride their 'old-fashioned' style, throw in cracks, and generally made it what it was originally - more of a 'visual' show than one meant to be listened to with discernment. They even call for 'microphones' for atmosphere and one gets the impression the old type radio mikes were brought on!

And as the sleeve notes (by one Mark Scrimger) suggest, the range and delivery of Bing and Perry are so similar that while the sharp-eared will have no difficulty, many will need to have the sleeve by them to read the titles off - and just who is singing them!

As the songs number around eighty (80) we do not feel justified in listing them here, especially as they run into each other and sometimes consist of one line only. Picture the two singers immaculately attired sitting beside each other and running off in the casual style so well-known strings of songs, virtually all in the same tempo. The typical TV show in which we've seen Bing and Perry, Bing and Dean Martin, Sinatra and so on. Excellent TV but, as we've indicated, not easily transferred to sound only.

This probably all sounds disparaging; but not necessarily. The two celebrated voices are there, its tuneful, and happy-sounding. But the above adverse comments should be borne in mind, for the album in no way matches up to a studio-produced commercial recording. How can it?

> An added interest in side one is that on his show Bing had three of his sons - Philip, Dennis and Lindsay with Gary conspicuous by his absence - join him in singing JOSHUA FIT THE BATTLE OF JERICHO. A snappy, well-sung, arrangement.

The second side does sound rather better than the first - and what an odd twist of fate it was that the Perry Como TV show was the KRAFT MUSIC HALL! I liked some of the 'cracks' e.g. Bing says to Como: "Are you sure this is how the Everly Brothers started?" and Bing saying: "Its nice to be back selling cheese!" In fact, as indicated above, ad libs and interjections are in evidence all the way through. Perhaps we should give some of the 80 songs to give you an idea:SING, SING, SING/MY BLUSHING ROSIE/DINAH/IDEA SWEET AS APPLE CIDER/GIGI/I COULD WRITE A BOOK/I FOUND A MILLION DOLLAR BABY/DREAM ALONG WITH ME/ LOUISE/THANK HEAVEN FOR LITTLE GIRLS/YES! WE HAVE NO BANANAS/IN THE COOL COOL, COOL OF THE EVENING/ON BEHALF OF THE VISITING FIREMEN/GALLAGHER & SHEAN/BLUE SKIES/MOUNTAIN GREENERY/MY BLUE HEAVEN/AT SUNDOWN/MOONLIGHT BAY...

AREN'T YOU GLAD YOU'RE YOU?/WHEN I TAKE MY SUGAR TO TEA/LET'S PUT OUT THE LIGHTS AND GO TO SLEEP and many, many morein the lengthy medleys. Details on the sleeve are very comprehensive - and as the notes point out, it is difficult indeed to think that already this TV appearance, or appearances, are virtually a quarter of a century old!

We want to be clear; it is not our intention to turn you off this highly historic and indeed valuable album - but feel justified in providing what we feel is an accurate assessment of its merits.

And now, surprise, surprise! we perforce return to what is a recurring theme these days! THE KRAFT MUSIC HALL!

It must be almost 20 years since a UK-privately-produced album entitled BOUNCING WITH BING appeared - and it remains one of the best. It was then - and now - a great rarity of an album, much prized by those fortunate enough to possess it for it consisted of songs from KMH. But it was in glorious isolation.

And now, after we have been bemoaning the lost treasures of this great long-running radio show of Bing's suddenly albums of its songs seem to be coming at us from all directions! They all, of course, emanate from the tapes of the oft-told story of Eddie Rice and John Scott Trotter

That's notstrictly accurate; they are NOT coming at us from all directions. We learn about them through various and devious means. Which is somewhat surprising; one would think that the producers of these albums would be keen to reach the largest number of true Crosby admirers via the pages of BING. Yet they - the producers - seem to be anxious to emulate their big brothers, EMI, DECCA, RCA and others who often give the impression they want to keep their record issues a secret!

We omitted to say above that the Bing/Como album can be obtained from the source shewn in issue No. 71, viz. STAN HESTOR, BOX 244, MILFORD, MI. 48042, USA. And many members have found the best method is to buy US dollars from the bank and send the acfual cash -- eleven dollars for one record, plus nine more for another record, and each added LP. Because of the record 'low' of the £ against the dollar, 11 dollars is about £8.50p.

If you - once more - look back at issue No. 71 you will see the review of CROSBYANA VOL II, Broadway BR116 which contained a good selection of KMH 1937 radio songs. And at the time, we got the impression, erroneously it now turns out, that Eddie Rice was co-operating exclusively with the Broadway people (Stan Hestor) to issue KMH albums.

Not so for SPOKANE are in the field, too. This label has in the past issued many interesting albums, including 1940's KMH, e.g. BING'S MUSIC HALL HIGHLIGHTS (Spokane 16); BING & CONNEE ON THE AIR (Spokane 18) and MUSIC HALL HIGHLIGHTS (Spokane 19), plus BING AND THE MUSIC MAIDS (Spokane 21) and the latter did include some 1939 material.

Now SPOKANE has come up with no less than three KMH albums which consist of 1937/38 material; this disposes of any belief that the KMH is exclusive to one label - Broadway. In view of the lack of communication

from the producers we have reservations about publicising them but on the whole feel our members should at least be made aware of their existence:

SPOKANE 24: BING IN THE THIRTIES VOL III

1. Can I forget you (18.11.37)
2. I still love to kiss you good night (25.11.37)
3. When you dream about Hawaii (25.11.37)
4. If its the last thing I do (2.12.37)
5. Once in a while (2.12.37)
6. That lonesome road (2.12.37)
7. Sweet stranger (16.12.37)
8. Swingin' down the lane(12.12.37)
9. She's tan, she's tall, she's terrific (23.12.37)
10. Once in a while (30.12.37)
1. That old feeling (6.1.38)
2. Remember me (6.1.38)
3. You're a sweetheart (6.1.38)
4. The Birth of the Blues (6.1.38)
5. This is my night to dream(13.1.38)
6. On the sentimental side (20.1.38)
7. Pale Venetian moon (20.1.38)
8. You're a sweetheart (20.1.38)
9. Show me the way to go home(27.1.38)
10. You took the words right out of my mouth (sic) (27.1.38)

SPOKANE 25: BING IN THE THIRTIES VOL 4

1. The Dipsy doodle (3.2.38)
2. On the sentimental side(3.2.38)
3. On Moonlight Bay (3.2.38)
4. I see your face before me(3.2.38)
5. Moon of Manakoora (3.2.38)
6. Gypsy love song (10.2.38)
7. Thanks for the memory(10.2.38)
8. Gypsy in my soul (17.2.38)
9. You're a sweetheart 17.2.38)
10. My heart stood still (17.2.38)
11. Side by Side (24.2.38)
1. An old flame never dies(24.2.38)
2. Sympathy (10.3.38)
3. My heart is taking lessons (10.3.38)
4. Down where the trade winds blow (10.3.38)
5. Whistle while you work (17.3.38)
6. Let's waltz for old times' sake (17.3.38)
7. Gypsy in my soul (24.3.38)
8. I'd love to live in Loveland(24.3.38)
9. I simply adore you (24.3.38)
10. Moon of Manakoora (24.3.38)

SPOKANE 26: BING IN THE THIRTIES VOL 5

1. Ti-Pi-Ti-Pi-Tin (31.3.38)
2. On the sentimental side
3. Mexicali Rose/Sweet as a song(31.3.38)
4. Where the blue of the night (31.3.38)
5. My heart is taking lessons (7.4.38)
6. I can dream, can't I?(7.4.38)
7. Don't be that way(7.4.38)
8. Hometown (28.4.38)
9. Call me up some rainy afternoon (28.4.38)
10. Love walked in (28.4.38)
1. One song (6.5.38)
2. Cuddle up a little closer(2.6.38)
3. Little Lady Make-Believe(2.6.38)
4. You're an education (30.6.38)
5. Hello Hawaii, how are you?(30.6.38)
6. Flat foot floogie (30.6.38)
7. Lovelight in the starlight(30.6.38)
8. Silver on the sage (30.6.38)
9. Someone else may be there (21.7.38)
10. Naturally (21.7.38)

We might add at this stage, in brackets as it were, how reassuring that while coming from two entirely different sources, the songs/dates for the records coincide with those supplied in the KMH listings earlier on by Ron Daniels.

These albums are issued by : SPOKANE RECORDS,
PO Box 724,
Redmond,
WA. 98052
U. S. A.

BUT: it happens that as a result of her recent visit to the States,

MRS. RENEE CHESTER,
48, MILTON RD.,
HANWELL,
LONDON, W.7.

has acqquired a limited stock of them. The price is £6.26 including post and packing for each record. Mrs. Chester also has a stock of another album entitled SH! IT'S BING at the same price; this means four albums are obtainable from Mrs. Chester. All four will cost £25.00; Any remaining after BING is in your hands will be available at the Leeds event.
Regarding SH! ITS BING, we will 'respect' the obvious wishes of the producers and keep it a secret! We have to for we know nothing about it.

It certainly is interesting to hear songs that we've had on tape, mostly tatty, for years turning up now on these albums in fairly good condition.

And we're not finished yet. We have:

AROUND THE HALL: BING CROSBY: A TRIBUTE TO EDDIE RICE with the John Scott Trotter Orchestra — Limited Edition Club.

Side 1:
1. Ti-pi-ti-tin (31.3.38)
2. The Umbrella man (23.2.39)
3. The man with the mandolin(19.10.39)
4. Angel in disguise (16.5.40.
5. When you wore a tulip (4.11.37)
6. Blue orchids (19.10.39)
7. In an old Dutch garden(29.2.40)
8. Love is all (14.3.40)
9. I know that you know (12.12.40)

Side 2:
1. Get out and get u ler (16.6.38)
2. Says my heart (9.6.38)
3. Honeysuckle Rose.
4. OH! you crazy moon (5.10.39)
5. Tell me little gypsy (11.4.40)
6. Play, fiddle, play (5.6.41)
7. Gypsy love song (10.2.38)
8. You took the words right out of my heart (10.2.38)
9. Garden of the moon.

All arrangements by JST with the exception of Honeysuckle Rose, which has piano accompaniment by Alec Templeton.

Yes, the Hall is once more the Kraft Music Hall and happily there is only Ti-pi-ti-pi-tin duplicated. These are mainly just a little later than the tracks contained in the Spokane albums above, 24.25, and 26. Quality is very good.

As you can see, this is a "LIMITED EDITION CLUB" issue but fortunately:

JOHN JOYCE,
21 Birchfield Gardens,
Gateshead,
Tyne & Wear
NE9 7TJ

has a small stock at £5.00 post paid. It will be a question of "first come...."

This is a fine album of Bing at his glorious best of the period, combined with some splendid melodies and contains some of the fine tunes that Bing never got around to putting on commercial record - songs like PLAY, FIDDLE, PLAY, LOVE IS ALL, SAYS MY HEART and so on.

> Of particular interest to his reviewer is ANGEL IN DISGUISE, sung by Bing in 1940 as you can see, and another of the songs Bing didn't record. Long-term Crosby enthusiasts know this song as a particularly good recording of Dick Todd, the Canadian Crosby 'pretender'.

Bing's version is as excellent as you would expect - and happily, although a radio 'shot' this performance could easily have been a 'produced' record. So many radio items are brief, with a curtailed introduction and often an abrupt ending. Not so with ANGEL IN DISGUISE.

The whole album is quite splendid.

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hus eight pages - or is it seven? - of record news dealing with albums that will pass by a large slice of our members. Equally just as large a slice would not forgive us if their issue was not noted by us. Otherwise the record scene is quite desolate; Decca, MCA, RCA &c. remain unnaturally quiet - and barren apart from THE BEST OF BING album we noted last time as being regularly issued by MCA/EMI

> Summer is never a good time for the record industry; this is especially so during a summer the like of which we have experienced this year. The theory, no doubt, is that people are spending their money on other things - like holidays! They don't know that the first thing the normal Bing admirer does on getting to his holiday town is - search out the record shops! Let's hope some nice things are in the pipe-line for us.

And even now, as we were deciding that would be the final word for this issue on the record scene, we were startled to receive the following:

> Sometime in late September this year I'm hoping to put on the market commercially the first two LPs of a new series that will be called THE CHRONOLOGICAL BING CROSBY.
>
> This series will contain every commercial recording in chronological order that Bing ever made, including all known 'takes', from his first known recording (I'VE GOT THE GIRL in 1926) onwards.
>
> Initially there will be 1000 copies pressed of each volume which will retail at £5.75p per disc including VAT. This series will be available to everyone and will appear on the new JONZO label.
>
> The mastering is in the very capable hands of John R. T. Davies who, as you will probably know, is a highly respected sound engineer and the discs used are from the

shelves of some of the best known Crosby collectors.

You may like to know that these first two volumes will contain the following titles:

"THE CHRONOLOGICAL BING CROSBY" VOLUME I

DON CLARK ORCHESTRA

I'VE GOT THE GIRL

PAUL WHITEMAN ORCHESTRA. Side 2:

WISTFUL AND BLUE	SIDE BY SIDE -1
SHANGHAI DREAM MAN	SIDE BY SIDE -4
THAT SAXOPHONE WALTZ	I'M IN LOVE AGAIN
PRETTY LIPS	MAGNOLIA
MUDDY WATER	MISSISSIPPI MUD/I LEFT MY SUGAR -2
I'M COMING VIRGINIA -7	MISSISSIPPI MUD/I LEFT MY SUGAR -3
I'M COMING VIRGINIA -9	SWEET LIL/AIN'T SHE SWEET.

"THE CHRONOLOGICAL BING CROSBY" VOLUME II

	Side 2:
MY BLUE HEAVEN	THAT'S GRANDMA
THE FIVE STEP -2	MISS ANNABELLE LEE
THE FIVE STEP -3	CHANGES -2
THE CALINDA	CHANGES -3
IT WON'T BE LONG NOW	MARY -2
OOH! MAYBE ITS YOU	MARY -4
MISSOURI WALTZ	OL' MAN RIVER

Its possible that some of your readers will want to purchase these LPs and I would be extremely grateful if you would advertise this new series to the members of THE INTERNATIONAL CROSBY CIRCLE.

If you know of any genuine takes other than those listed here I would greatly appreciate a word from you.

18 Greer Rd.,
Harrow Weald,
Middlesex,
HA3 6JF

JOHN McNICHOLAS.

We said we were startled to receive this communication. And surely that must be the word! To have all of Bing's recorded output in date order is the dream of many; indeed, we know certain members have (and are) engaged on this very project. But on tape or cassette.

Even at 14 titles per record we don't need a computer to work it out that to put all of the Crosby recordings in such a manner would take about 163 albums! And if, as declared above, it will include all known takes, that figure will go to well over 200 albums! Is it feasible? How long, also, would it take? We applaud and love the idea but must confess to a large amount of scepticism. We won't even begin to work out the ultimate cost.

But having got over the initial shock, just how wide would the appeal to people be for this? There is a huge amount of material still to appear even once on micro-groove which members are extremely anxious to obtain. But we beg leave to wonder how much appeal, for instance,

the two albums proposed above will have? So much of this has already appeared on various Paul Whiteman albums, on THE EARLY BING CROSBY, BING CROSBY IN HOLLYWOOD 193-34; THE BING CROSBY STORY, and so on, especially, too, on the comparatively recent BIX 'N BING album.

We gladly publicise the project and wish it well. Your Editor is far from in the forefront of 'take' experts so if any members wish to assist and collaborate with Mr. McNicholas, they have the address.

This gentleman IS a member of ICC and a fairly recent one. We had no idea he was in the record-producing busines until his shock communication.

DEATH OF FRED WARING: Fred Waring of Pennsylvanians fame, died on July 29, having suffered a heart attack the previous day.1 He was 84 He was a considerable figure in the popular music field for nearly 70 years, having formed a choral group at the age of 16 while still at college. Fred, it appears, was also a considerable businessman.

His association with Bing, beginning in 1947 with THE WHIFFENPOOF SONG and KENTUCKY BABE, was to extend, with intervals, up to 1964. and included that fairly obscure album, AMERICA I HEAR YOU SINGING.

Most members were delighted to read of ENA HOOLEY'S determined trek in wind and rain to see Hadrians Wall while on a visit to the North East. For a 78-year-old it was an epic effort, though the way Ena told it, it was no such thing! Perhaps you won't be surprised too much to learn that her latest exploit is to take controls of a small plane! Ena was drawn out of the hat by a local charitable group who do a kind of 'Jim'll Fix It' thing. Ena wanted to fly - so it was fixed for her to fly up and down the South Coast in a Piper plane during which the pilot sat back after cursory instructions, and allowed Ena to take over the controls! Whatever next !

It was Louis Armstrong who sang of the wonderful world and children who knew more than he would ever know....I'm beginning to feel that way. My grandson of 6, forsooth, is well into computers! This is a subject that is leaving me behind. I'm not too unhappy at that; he prattles away about loading in the programme, the software, and so on. Seems our KAREN MACKLEN in Taunton is in the computer thing too. She sent us a page from a journal entitled COMPUTING which consisted of a large photograph of Bing in a familiar pose (we've used the same picture in BING many times), measuring 11" x 10". But the processor had cunningly modified the photograph to show a tear falling from Bing's left eye! Underneath was an advertisement by LOTUS, headed COULD THIS BE THE BIGGEST SELLING DISC SINCE 'WHITE CHRISTMAS'? The new disc was a 'software' package and after extolling its merits, the advertisement ended: It may not capture hearts in quite the same way as Bing's disc, but for millions of executives it'll be music to their ears.

As Karen said: You never know where Bing is going to turn up! So true.

IF THE "X" APPEARS IN THE APPROPRIATE SQUARE ON PAGE 2, PROMPT REMITTANCE OF ANNUAL SUBSCRIPTION IS CORDIALLY INVITED. UNDUE DELAY COULD MEAN YOU ARE OMITTED FROM THE PRINTING LIST NEXT TIME !

BING - THE FIRST TEN YEARS

BY JOHN BIGNELL

(Who looks back not over the period 1926-36 but 1974-84 and reflects on a decade of membership of the I.C.C.)

When I first made contact with Reg Bristo in the Spring of 1974 I had been a Crosby fanatic for well over thirty years and I suppose I had become pretty well set in my ways and opinions about the great man. It is, therefore, a good time now, after ten years membership of the greatest Appreciation Society in the world, to take stock of the situation and to evaluate just what I have gained from becoming a member of the International Crosby Circle.

The benefits of membership for me can be divided into four main sections, viz:

1) Friendships made
2) Knowledge gained
3) Pleasure obtained
4) Views modified or changed.

With regard to the first, well over the years prior to joining the ICC I had, of course, come into contact with dozens of folk who had a warm regard for Bing. But I can honestly say I had never met a soul who shared my passion for The Voice to anything like the extent I have experienced in the last 10 years. I was never arrogant or silly enough to imagine that I was alone in my 100 per cent enthusiasm for the Crosby style; it was just that I had never met anyone who would be prepared to discuss, analyse, enthuse over or just bask in the pleasure of listening to the extent that I did. And so, once I began to transmit my enthusiasm to fellow members of the ICC through the columns of BING, the first and greatest benefit of membership soon became apparent. Beginning with Pat Forster (ringing me out of the blue in August 1974 to let me know where to obtain the CBS double album, THE EARLY JAZZ YEARS), continuing through the years with Leslie Gaylor, Bert Bishop, Gordon Wall in Australia, Sylvia Lawrence, AND, almost on my own doorstep, Renee Chester - the list is far from complete but the point is made. As Reg Bristo has so often said, Crosby people are the nicest in the world and they have a degree of tolerance for one's shortcomings seldom experienced in other walks of life - if this remarks sounds cryptic, read on.

As far as knowledge gained is concerned - being a man who has always been interested in statistics, compiling records etc;, one of the great advantages of discovering the ICC has been the immense amount of historical and discographical information I have accumulated. It never ceases to amaze me that I listened to Bing on every possible occasion that I could for over 30 years and yet I was unaware of something like seventy per cent of his output. Mind you, this was partly the fault of the media who have consistently over the years, even in the earlier days, continued to plug (if that's the right word) about 25 per cent of Bing's recordings and ignored the rest. But, to be fair, maybe they have been and certainly the modern generation indubitably are completely unaware of the remaining seventy-five per cent.

One further point on this aspect of Crosbyana: I wonder if it would be remotely conceivable for anyone to belong to any other similar society for ten years and still have the joyous bonus of knowing that there

is still much undiscovered Crosby singing to be brought to light ? Even that hitherto largely untapped souce of pleasure - the early Kraft Music Hall era is now slowly coming to light.

Moving on to pleasure - well,this surely is obvious to all who have had the joyous experience of coming into contact with our Circle. My pleasure of listening to Bing has been enhanced and enriched by the knowledge that it is shared to the same degree by so many others from all walks of life; I became a member of the ICC just about the time that something incredible was about to happen.This of course, was the resurgence of interest in Bing worldwide which culminated in the now historic years 1975/77 when the United Kingdom went 'Crosby daft'. To have been a part of that scene, surrounded by so many fellow enthusiasts whom I had so recently discovered, is something I shall always treasure. And to have seen Bing 'live' at the television studios at Shepherds Bush in 1975, at the Palladium and at Sunningdale in 1976 and then at the Palladium again and also at Brighton in 1977 are experiences difficult to express in words - but so many of you reading this will know just what I mean.

Now we come to changed views. One of my most entrenched theories, formed in 1944 and unaltered in 1974, was that all Bing's important work had been done between 1931 and 1942. Ignorant me ! To be fair, with the exception of MISSISSIPPI MUD I don't think I'd heard any of Bing's recordings prior to 1931 but, based on the evidence of a handful of sub-standard recordings like WE'LL GATHER LILACS, ON THE SUNNY SIDE OF THE STREET and one or two others, I had consigned Bing's post-1942 work to the file marked 'Sub-standard and not required! How silly, how wrong and how uninformed I was. Mind you, there were a few post-War recordings I did like - SIOUX CITY SUE, CHATTANOOGIE SHOE SHINE BOY, IN A LITTLE SPANISH TOWN among them - but in the main I was just not interested in post-War Bing.

Then, along comes the ICC and a new world is opened to me. Suddenly I discover 'gems' like JUST A LITTLE LOVIN', 'TILL THE END OF THE WORLD, tremendous albums like BING AND THE DIXIELAND BANDS, BING WITH A BEAT, HOLIDAY IN EUROPE, SOME FINE OLD CHESTNUTS, SONGS EVERYBODY KNOWS with BUDDY COLE, BING SINGS THE GREAT COUNTRY HITS, RETURN TO PARADISE ISLANDS - the album titles are just rolling off the ends of my typing fingers onto the page.

In fact, not to put too fine a point on it, I would now be quite prepared to argue that if Bing had discovered his God-given talent for singing at the age of 41 in 1944 for the first time, then he would still, on the evidence of the above albums alone, remain at the absolute pinnacle of the entertainment world. Quite early in my writings for the ICC I selected my eight Desert Island discs. The earliest was IT MUST BE TRUE (1930) and the latest, WALKING THE FLOOR OVER YOU (1942). I could now quite happily submit a dozen selections of eight recordings between 1944 and 1977, any one of which I would be proud to have with me on my lonely island.

I now acknowledge that there is no one period of Bing's recording career one can point to and say 'That is the definitive Bing.' Our heritage and continuing privilege is in the knowledge that he was many singers to many people and over the years, as the tremendous vitality and exciting, controlled power of the 1930's mellowed into a deeper but still resonant timbre which was still in evidence, incredibly, in 1977, we all have the opportunity to bask in whatever Crosby voice, stule,and mood we feel attuned to at any particular time.

So there we have it - ten years of undiminished joy at discovering the ICC. Long may it continue and a final word of un-

stinted praise for our worthy Editor, Reg Bristo - the man who answered my tentative queries back in 1974 as to where I could obtain some albums with such enthusiasm and instant friendliness that I just had to join him. And, of course, we can always fill in the rare moments when our discussions on Bing momentarily flag, by switching to cur other great enthusiasms, SOCCER and CRICKET. Reg, you are just stuck with me for at least another ten years.

Editor: A totally unsolicted, but highly appreciated, testimonial; we would like to think all of our members had a similar experience to John.

His reference to soccer is apt: as he indicated, John's other big interest is his football club, North Greenford United which he has served as player firstly thence administrator for well over 40 years. This year is particularly momentous for him, as he has been elected President of the club - and the team (one of many) will play this year in the Spartan League, a tremendous step-up for the club. By 'one of many' we mean N. Greenford field several teams from juniors upwards. The first team will play in the league on its own enclosed ground - a dream fulfilled for John and others in the club.

As for cricket, the only thing left for us to do is to withdraw from International cricket with as much grace as we can muster! Outplayed by New Zealand, white-washed by the West Indies, and walloped (morally) by the Sri Lankans, this lovely summer has been spoiled to an extent by the unskilled, gutless displays we've endured.There have, as always, been honourable exceptions but generally attitude was slipshod and poor, appalling lack of technique was displayed and while defeat is hard to accept, humiliation must be unbearable. And we taught the world the game! Now we've forgotten how it was done...

THRILL OF A LIFETIME or DISASTER !

A trip to America is something most people in Britain look forward to with particular anticipation - and happily, to Britain by Americans is equally, it seems, a thrill. BUT, it can always turn out otherwise. Without wishing to impair Anglo-American relations, here is RENEE CHESTER'S account of her second trip to the States - I should take a whisky first!

We arrived in Vancouver on May 2nd and were due to be met at the airport by some friends at 7.30pm. We waited until 9.15 getting more and more anxious and still there was no sign of them. Subsequently, we discovered they were waiting in the DEPARTURES for us where as we, of course, were in the ARRIVALS! Not much of a start.

Something had to be done as time was getting on; not knowing how far it was from Vancouver to Seattle we took a taxi as although we had the address we didn't have a phone number as it was ex-directory. After a 3-hour drive we finally got to Seattle; the taxi-driver tried everywhere to find the address but once again we were stymied as there are, it seems, two Rentons in Seattle. Even the police couldn't help us. We knew it would be useless to phone Ken Twiss for it was his office number we had and we knew he wouldn't be there at 12.45 midnight. Finally, we booked into a hotel at 1 am for the night. The cost of the taxi plus the hotel came to 250 dollars. (Editor: 100 dollars is approx.£70)

The following morning we telephoned Larry Kiner who was really most upset that we hadn't rung him from the Airport where he would himself have come and got us.

He had, however, contacted Ken Twiss who had already heard of our dilemma as our friends also had been in contact with him and things began to

get sorted out. Larry Kiner came over the 25 miles to our hotel and took us back to his home where we were indeed treated most kindly - like members of the family and we are indeed grateful to Larry for so much generous hospitality.

We stayed with other friends until 5th May when we went to Tacoma for the BCHS Bing tribute. Though sparsely attended, we had a wonderful time there and were warmly welcomed by all. We met Sheldon O'Connell from Canada who has written the new book o n Bing, A VOICE FOR ALL SEASONS.

We then went onto Oregon for a couple of days with some more friends before taking the Greyhound coach at 11.30pm one night for San Francisco to meet Priscilla Koernig This was on the 10th May and we finally arrived after 16 hours on the coach! Priscilla was delayed in meeting us as she was working but she finally met us at 5pm and we were taken immediately to Hillsborough as Kathryn Crosby was expecting us. I'm afraid my husband and I hardly felt up to it after such a long and tedious coach journey; but in the event it was well worth it as Kathryn gave us what might be called VIP treatment. We spent several hours there, taking many photographs of the Crosby home, walking in the gardens and so on.

Leaving Hillsborough we were due to spend a couple of nights with Priscilla but something went wrong with the arrangements, I'm afraid - and my husband finished up sleeping on the floor. However, enough of that. During our stay we visited Bing's grave where we placed some flowers.

On the 16th May - a date I now look back on with dread, alas - we went to Disneyland. We were really enjoying it all and decided to take a boat-ride. What I thought was a kind of foot-plate turned out to be a seat - there were no attendants there to assist embarking or disembarking - and stepping onto this seat, I somehow slipped, severely hurting my foot. I wanted to get off the boat but couldn't as it had started off. I was very worried indeed for I was suffering agonies with my foot. When the boat got back I couldn't get off quick enough, though I needed considerable assistance. We made straight for a First-Aid Post where a bag of ice was put on my foot to reduce the swelling. There were no bandages available, it seemed, though after some trouble one was somehow rustled up. I was advised to get to a hospital if the pain persisted.

I was aghast at the thought of spoiling others' enjoyment so I carried on in absolute agony until about 6pm when I could stand it no longer. My husband took me to the Arnemeim Hospital where I was first seen by a doctor then had an X-Ray which showed I had broken a bone in my foot. Soon I was in plaster from toes to my knee.

> AS SOON AS WE ENTERED THE HOSPITAL WE WERE ASKED: "DO YOU HAVE ANY MONEY?" I TOLD THEM WE HAD COMPLETE INSURANCE COVER. THIS THEY DIDN'T CARE ABOUT BUT INSISTED ON DOLLAR-PAYMENT, TELLING ME I SHOULD CLAIM ON MY INSURANCE ON RETURN TO BRITAIN.

We paid the hospital, therefore, 86 dollars plus a further 45 dollars for a pair of crutches I found I was unable to use.

We stayed in Disneyland for another day as I was able to hire a wheelchair but the joy had gone out of everything because of this unfortunate, and most painful, accident.

It became clear I was a burden to our friends, and as we wanted to see Las Vegas we departed. We stopped first at a place called Yosemit, which is very beautiful. We had made reservations - and then we saw the CABIN in which we were supposed to stay! It was just a box, no windows, no toilets, no water. To getto either meant a walk of about 50 yards - which meant we could in no circumstances stay there with me in the state I was in with my foot.

So we had another expense in moving to a motel for the night before setting off for Las Vegas.

WHAT A FRIGHTENING PLACE IS LAS VEGAS....105° heat, no wheel chair available and the frantic air of feverish gambling that seems to abound on all sides.

This was more than enough. All I wanted to do was to come home... get home, somehow. We tried the airport in Vancouver but discovered our tickets were not transfer able and we were unable to get an earlier flight. We had to stay.

We therefore arrived back in San Francisco on 22nd May and I called into a hospital to ask for a letter stating that no way could I travel 23 hours by Greyhound coach with my leg in plaster only to be told (in a corridor!) that the coach driver would give me two seats so that I could stretch my leg out.

THIS FINISHED MY HUSBAND, AND AS WE WERE ABOUT TO LEAVE THE HOSPITAL WE WERE TOLD THAT THE "CONSULTATION" WOULD COST ME 92 DOLLARS. NEEDLESS TO SAY, MY HUSBAND TOLD THEM WHERE TO GO AND GAVE THEM THE ADDRESS OF OUR INSURANCE COMPANY, TELLING THEM TO GET IT FROM THERE. SINCE WE GOT BACK TO BRITAIN I'VE HAD BILLS FROM THE USA FOR MORE THAN 1000 DOLLARS, EVEN AFTER THE BILLS WE PAID ON THE SPOT. WOULD YOU BELIEVE, FOR EXAMPLE, THAT A MODEST 6" CREPE BANDAGE FROM THE HOSPITAL WAS 25 DOLLARS? (Approx £18 - Ed)

I am retaining all these bills &c and when all is settled with the insurance company, it is my intention to let English papers have some details of the cost of medical treatment in the States.

We took a plane from 'Frisco to Seattle on 23rd May where Larry Kiner and his family once more were kindness itself. Indeed, they made up for all the aggravation and misfortunes by giving us a really wonderful 7-day holiday. They finished up by taking us to Vancouver on 30th May to catch our plane - for home! I cannot thank Larry and his family enough for their really incredible kindness and I certainly hope to be able to repay them by having them with us perhaps next year.

This is a true, unvarnished, account of what can happen to visitors to the States if they fall ill, or have an accident. As I did. It is not anti-American or anything approaching it for overwhelmingly as far as friends go, there are none better.

But it is well-known that our health service is fairly unique; American medecine is vastly different, as we've often read. I've experienced that difference.

Editor: H'mmmm....a sombre story. Now that going abroad is fairly commonplace people are well-advised to take out adequate insurance cover against health misfortunes. And most certainly do. But to be told "YOU tackle the insurance - give us your dollars" conjures up a truly frightening prospect for intending travellers.

As a postscript, it may be added that Renee was under complete medical care as soon as she arrived home. Even then, it was many, many, weeks before she could get around in reasonable comfort.

Across the page - in fact, the next two pages - are some of the vintage reproductions so much enjoyed by members.

The first illustrates the way the publishers of Bing's songs (lucky people! - always hits) used to announce new Crosby songs in the 30's through the musical, entertainment and indeed sometimes in the 'lay' press

On the following page is a story, the date of which you can roughly guess by the mention of the films, EMPEROR WALTZ and A CONNECTICUT YANKEE, illustrates how Bing was being regarded then.

The cuttings about DOCTOR RHYTHM are from Paramount press hand-outs whereby the name of the cinema was filled in locally.

THANKS

THE SENSATIONAL FOX-TROT HIT INTRODUCED BY BING CROSBY
IN HIS NEW PARAMOUNT PRODUCTION
"TOO MUCH HARMONY"

THE DAY YOU CAME ALONG

LEARN TO CROON

The LAST ROUND-UP

MOONSTRUCK

BLUE PRELUDE

BING CROSBY

America's Favorite Business

BING CROSBY is a show-business phenomenon. For four years, he has been Hollywood's No. 1 box-office attraction and there's no change in sight. His *Emperor Waltz* is a leading 1948 grosser and he has a likely winner for next year in *A Connecticut Yankee*, already completed. *The Crosby Show* stays near the top in radio-listener surveys. His 350-odd phonograph records sell in the millions and are broadcast the world over.

This popularity, which brings Crosby an estimated million dollars a year before taxes, is only in part due to his voice. Bing, on screen and off, looks like a typical American to his millions of fans. And he acts with an easygoing naturalness that they admire. His appeal is not based on sex and not limited by it. Bing, the regular guy, is everybody's boy.

Doctor Rhythm

Hit Tunes in 'Doctor Rhythm'

Six new songs, all best sellers, are featured in Paramount's new comedy, "Doctor Rhythm," which stars Bing Crosby, Beatrice Lillie, Mary Carlisle, Andy Devine, Rufe Davis and other noted players, opens shortly at the ..... Theatre.

Four of these are sung by Bing himself, while the other two numbers are introduced by Miss Lillie.

Bing sings "My Heart Is Taking Lessons," "On The Sentimental Side," "This Is My Night To Dream," and "Only A Gypsy Knows," all from the pens of the song writing team of James V. Monaco and John Burke.

Miss Lillie, who makes her first screen appearance for seven years in "Doctor Rhythm," renders two novelty numbers in the characteristic Lillie manner. These are "Zing Zing, Go the Tambourines," which she sings with a Gypsy chorus of over 100 men and women, and "There's Rhythm in My Heart."

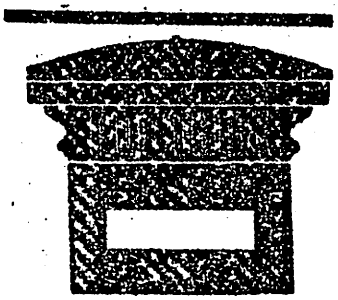
"Pearl Blonde"

What the late Jean Harlow did for the term "platinum blonde," beautiful Mary Carlisle, Bing Crosby's favourite leading lady, is expected to do for "pearl blonden," which describes her own unusual hair.

Miss Carlisle long defied make-up men to describe her blonde locks until one of them, preparing her for her role with Bing Crosby and Beatrice Lillie in "Doctor Rhythm," the Paramount picture now at the ..... Theatre, matched her hair with pearls and invented the term the star now uses.

In "Dr. Rhythm" Miss Carlisle gets her third chance to play with Bing in a picture, having previously been in "College Humour" and "Double or Nothing." Others in the "Doctor Rhythm" cast are Andy Devine, Laura Hope Crews and Sterling Holloway.

MELANIE PRENDIVILLE, 14 Fords Park Rd., Canning Town, London, E16 1NL:



BING Letters

This is your 15-year-old member and I thought it was about time I dropped you a line to let you know how I am getting on. Ever since my name was mentioned in BING I have had letters coming in by the bagfull. People have been so unbelievably kind. I hate to pick out names but Barry Hollowday, Trevor Wagstaffe, Ian Lawrence, Harry Nolan, and Mr. D. A. Nash have been so kind. I have written out what they have sent between them and if you consider that I had just four LPs last Christmas, you will see what I mean.

I have also been sent books from all over about Bing and indeed other favourites of mine. I just want everyone to know how grateful I am for their great kindness to me.

It was particularly nice, too, to receive letters from the younger fans, those well under 30 and I am so pleased to be among these younger admirers of Bing who recognise the class of Bing.

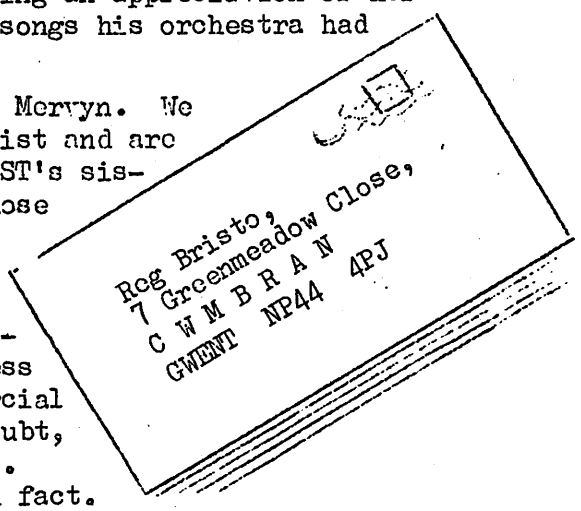
I was talking to a lovely old lady in a cafe recently and I mentioned Bing. She said that all her family are Crosby 'addicts', her young grandson being just 12. She said Bing ran right through her family and she still has all her old records!

May I ask another big favour? I Would like people with any old books on Bing and the Hollywood stars to write stating the price and quality of the books - also postcards, posters, photos wanted. Will certainly pay.

> Editor: Melanie (who prefers Mel!) did indeed draw up an incredible list of records that members had sent her; to the extent she now has a collection a veteran would be proud of. This encouragement of one so young by our members is really tremendous. And the young lady is clearly very, very grateful. Let's hope she retains her interest and carries the flag!

MERVYN THOMAS, 52 Gratwicke Rd., Worthing: (in a postcard from the US):

We are having a great holiday in the US. I spent last evening talking to John Scott Trotter's sister. She showed me many interesting photos of John with Bing and the orchestra; she also showed me a copy of BING she had been sent containing an apprecia ion of her brother complete with a list of all the songs his orchestra had accompanied Bing on. Hope you are well!



Editor: What an interesting contact for Mervyn. We well remember the article and list and are really delighted that JST's sister has a copy. For those who may be fairly new - and young! - John Scott Trotter and his (varied) orchestra accompanied Bing on no less than around 333 commercial recordings - and no doubt, thousands on the radio. Bing's long-term MD in fact.

MERVYN POWELL, 6 Morfydd St., Morriston, Swansea: As an ardent admirer of Alice Faye, I am intrigued that with Bing's close association with her husband, Phil Harris, I know of no recording of Bing and Alice; and yet it was to their house Bing and family went to stay when fire gutted Bing's and Dixie's abode. Maybe there is an explanation?

Editor: This query intrigued us enormously for many reasons; we're not sure Mervyn is correct about staying with Phil/Alice when the home burned down. In CALL ME LUCKY Bing says they stayed at one of Marion Davies's homes - one she didn't happen to be using! But that's a small point. Again though, was Alice Faye married to Phil Harris so early? She was married to Tony Martin once and we don't know the sequence! It is certainly true that Alice Faye, with Bing, Astaire, Rogers, Cantor, Rita Hayworth, Betty Grable was the embodiment of the 30's scene and a much admired singer - with Glamour!

Yet, as Mervyn points out, there is certainly no commercial recording of Alice Faye with Bing; and in all the scores, perhaps hundreds, of radio shows we've heard, Alice was never featured. And needless to say none of Bing's films featured her. Bing doesn't mention her in CALL ME LUCKY either. Further to all this, it was not reported that Alice was at the Gonzaga statue unveiling where, of course, Phil made a speech. Additionally, Alice has been in Britain fairly recently and seen in at least two TV shows - with Monkhouse and in a chat show. In neither did she mention Bing. Which surely must be odd? We asked one of our film consultants, FRED REYNOLDS, his view of this situation and he replied; answering at least one of our own queries! - Fred wrote:

> Your correspondent, as an Alice Faye fan, perhaps knows more about her than I do, so I won't list her films. She did not appear in a film with Bing and I have no recording of her with him from radio sources but I should be surprised if it could be proved that she never appeared as a guest on one of the KMH shows. What I DO have is a recording - a short one - of Alice Faye, Phil Harris and Bing singing HELLO, 'FRISCO, HELLO from one of Bing's annual TV Christmas specials - one that I believe has never been shown in the UK.

I've never heard of Alice criticising Bing and she and her husband frequently socialised with him and Dixie, and later, possibly to a lesser extent, with Bing and Kathryn. (We had idly speculated that possibly Alice was disenchanted with Bing and Phil fishing and carousing together! - Ed.) Alice was born Alice Jeanne Leppert of Scottish, Irish, German and French ancestry, in New York 5th May, 1912 - in the Ziegfried Follies chorus 1930 and Geo. White's Scandals chorus when at a party with the cast she made a record for fun of MIMI with Rudy Vallee at the piano following which he booked her for his radio show (Fleischmann Hour). She sang with his band and was becoming very popular when she was involved in a car crash, being badly injured. Plastic surgery restored her features and enabled her to appear, very successfully, in films. She married Tony Martin in 1937; was divorced in 1940 and married Phil Harris on 12th May 1941. They have two daughters. Alice was successful in films, records, radio and TV. She and Phil Harris had a long-running radio series.

Editor: Thanks to Fred for a comprehensive run-down - but we feel the situation Bing anent Alice remains somewhat enigmatic. Anyone else want to add anything? Born in 1912 Alice certainly looks stunning still at 70 plus, as seen on British TV in the past year.

ARTHUR TURNER, 6 Coniston Grove, Ashton-under-Lyne, Lancs: Have just returned from a couple of weeks holiday in Sorrento (Italy) and I was looking forward to getting my feet up for an hour or two and enjoying a nice pot of tea - they can't make it out there - and imagine my pleasure on opening the door to find BING No. 72 on the mat, making my evening doubly enjoyable.

I'd taken a few cassettes of Bing out with me and during the moments when not at the bar or in the pool I would listen quietly to a tune or two. This, as usual, resulted in people moving nearer to listen and staying to discuss the merits of Bing's music and films. I'm constantly amazed at the appeal Bing still has; many of the listeners were NOT UK and Bing must surely be as popular as ever.

Halfway thro' the holiday news of the cassette had reached the owner of a small restaurant that we frequented for luch; she asked if she could play some to the diners. So, for the rest of my holiday the customary Neapolitan music was ousted in favour of Bing Crosby.

Need I add that the trade at the restaurant increased until the day I came home - passers-by would pause to listen and then enter for a drink or maybe a meal.

And of course, yours truly reaped a benefit; besides the making of new friends, every time I called in I was greeted like a member of the family (not the Mafia one!) and the 'vino' was always on the house. Indeed, to such an extent that the pot of tea on returning must have been welcomed with relief by my system.

To top the stay, I happened to reach Senior Citizen status during the holiday; one of my friends let out the news with the result that all the diners were treated to champagne by the owners, Yolanda and Pepe, and they marched to my table with the cake whilst everyone cheered and sang HAPPY BIRTHDAY, ARTURO! It was a holiday to remember and I have promised to send a cassette out in due course - and discuss forming an Italian section of the ICC.

Editor: Happy Holiday indeed! Surely one of the happiest and most interesting letters we've published. I'm sure it will be a tonic to all who read it. As we've said elsewhere, the people think of, and remember, Bing well enough. Its those who try and SHAPE our entertainment who are bent on other things. Well done, Arthur !

BETTY HALE, Greystones, Tudwick Rd., Tiptree, Essex: I am now feeling much better and am back doing some gardening after sitting and watching the weeds grow for two summers. Also I'm in charge of the hurt birds again. They still keep coming and we've had 46 new arrivals this year, of which we still have 25 so our family keeps growing. This week I have had a black-headed gull with a broken wing, a thrush which a cat got but I think it will be able to go soon, and then a young cuckoo who got himself into a sewage works and was sorry for himself. But I bath him every day and he certainly smells better. It was worrying at the beginning of the year when my husband lost his job (redundancy!) and it costs us about £10 a week to feed the birds, but he has now got another job so things seem all right again....

Editor: As you will gather, Betty has not enjoyed the best of health for a couple of years. As we've been wont to remark: Crosby people are invariably nice people. We hope Betty's health continues to improve and that the work she and her husband do for ailing birds also continues.

Now, regretfully, we have to curtail our popular letters feature for news that can at least be described as sensational, mildly so anyway !

We have already expended a lot of space on TRACK EVENTS - new records which may or may not be available. We return to the subject of records for one that is certainly available to anyone.

BING CROSBY IN THE THIRTIES VOL ONE

with the PARAMOUNT STUDIO ORCHESTRA ::::
JIMMY DORSEY ORCHESTRA ::::
JOHN SCOTT TROTTER & HIS ORCH::::

Newly remastered (1984) recordings from the publicity disc for THE BIG BROADCAST and radio shows.

PRICE DIRECT FROM: JOHN STEDMAN PROMOTIONS LTD. 112 Sunny Gardens Rd., LONDON, N.W.4: £3.99p plus £1 P & P

We said earlier that Kraft Music Hall recordings seemed to be coming at us from all angles. Here is another - but as you can see, much, much easier (and cheaper!) to obtain. We had scheduled the completion of this issue of BING when this great news arrived so it is a case really of STOP PRESS! The news came from Bristol members, FRANK BURTON and so far we've seen only a photo-stat of the sleeve and have not yet heard the record. Once more, the ubiquitous Rice tapes are the source of the Kraft Music Hall items, all tidied up and remastered this year. Titles are:

Side A:
PLEASE
HERE LIES LOVE
SOME OF THESE DAYS
WITH ALL MY HEART
ONE, TWO, BUTTON YOUR SHOE
AND SO DO I.
LET'S CALL A HEART A HEART
ON THE BEACH AT WAIKIKI

Tracks 1 & 2 with the Paramount Studio Orch., recorded 7th August 1932; remainder of Side a with the Jimmy Dorsey Orch: Tracks 3 & 4 from the broadcast of 9th January 1936. Tracks 5,6,7, 8 from 15th October 1936.

SIDE B:
SMILES
REMEMBER ME
SMARTY
CAN I FORGET YOU?
WHERE OR WHEN
HAVE YOU GOT ANY CASTLES BABY?
SWEET LITTLE YOU
THE MOON GOT IN MY EYES
WHISPERS IN THE DARK
JOSEPHINE

All of Side B with JOHN SCOTT TROTTER & his Orchestra:
Track 1 & 2 from the broadcast of 7th October 1937
Tracks, 3, 4, 5 from 14th Oct. 1937
Tracks, 6, 7, 8, from 21st Oct. 1937
Tracks 9 and 10 from 28th Oct. 1937

The front of the sleeve has a WE'RE NOT DRESSING round-sailor-hat picture of Bing; the reverse has really voluminous notes, well-written, well-informed, by someone who clearly knows his Crosby!

A letter from the firm (as seen above) says:

> "Thank you for your interest in our Bing Crosby issue. This is the first issue in a projected series that could reach about 20 albums. This first album has only been out a few weeks.
>
> WE CAN SUPPLY DIRECT AT A COST OF £3.99 PER ALBUM PLUS £1 P & P. We would certainly be grateful if you mention that in your journal and we shall certainly keep you informed on future developments with the series."
>
> (Sgd.)JOHN STEDMAN

We're only too delighted; it looks as if this could turn into an alternative BING'S HOLLYWOOD! It is possible some members have already seen (and bought) the record. It certainly seems a big response to the firm is desirable to ensure furtherance of their proposed series.

TRADING POST

Wants & disposals in Crosbyana - records, tapes, books, pictures &c. Entries here are free to members; £1 nominal charge for non-Crosby items.

All entries are made in good faith but we can accept no responsibility for deals. It is up to members to satisfy themselves they are making a fair deal. Where lengthy lists are involved, invite an SAE

Auction of Crosby LPs; I have almost all Bing's 12" albums in my collection. Best offers to Mike Slipman, 153 Francklyn Gdns, Edgware, Midd'x Postage will be added to offers; send SAE for lists. (01-958-4326)

BERT DAY, 35 Galla Crescent, Dalbeattie, Scotland, DG5 4JY offers a remarkable collection of Crosby records for sale of all kinds - hundreds involved: 78s, 10", 12" albums, books &c. Send SAE for lists.

JACK SAUNDERS, Bogs Cottage, Patmore Hall, Albury, Ware, Herts SG11 2JU (Phone 027-974-427): another large collection for sale 545 78s from 1927-1955, US albums, Acetates 12" of radio shows, US V-discs, DR. MIZE/INCREDIBLE CROSBY and other books included. Callers ring in first instance - many newspaper cuttings &c. - and CALL ME LUCKY.

BARRY SANDERCOCK, 10 Captain Cook Close, Chalfont St. Giles, Bucks: BING'S HOLLYWOOD No. 15 (ANYTHING GOES) FOR SALE £15 or will exchange for Nos. 8, 10, or 11. Books: THE INCREDIBLE CROSBY £20; CA LL ME LUCKY (£12) and THIS IS ON ME by Bob Hope £10 - fixed price incls. P & P.

NEIL ROBINSON, 4 Hillcrest Avenue, Burton-on-Trent, Staffs: One very presentable copy of CALL ME LUCKY for sale: £8. post paid. More than one applicant, will draw.

A CHRISTMAS CARD, designed to put the Crosby firmly back into Christmas. Six different cards, each with separate view of Crosby family in colour at the happy business of being together on Christmas Day. Printed blue on blue, 5" x 7", the card contains a retelling of what WHITE CHRISTMAS has contributed to the season. Pack of six cards for £3.60 + 12p part P & P, OR allow us to choose a minimum of 3 at 60p each. The verse remains consistent throughout. A full page for your personal greetings: send to The New Bing Crosby Colour Photoclub, 32 Ferndale Aven., Wallsend, Tyne & Weqr.

ICC car-stickers available from BARRY THECKSTON, 13 Cunliffe Av., Ramsbottom, Lancs: 3" dia. 60p each or two for £1. Just send £ note with SAE.

ANY CROSBY admirer still without BING - JUST FOR THE RECORD is doing him/herself a disservice; it lists ALL Bing's recordings from first to last in date/alphabetical order together with accompanists, fellow-duettists &c. PRICE £3.50 post paid from JOHN JOYCE, Bookbinders, Saltmeadows Rd., Gateshead, Tyne & Wear. All remittances made out to JOHN JOYCE, ICC A/C. OVERSEAS MEMBERS: European £4.00; US/Canadian £4.00 surface, £6.00 airmail posting. All overseas remittances to be in sterling please.

MRS. RENEE CHESTER has an enormous collection of video-recordings - most of Bing's films, TV shows such as Bing's 50th anniversary show, Gonzaga statue unveiling, Bing & Dinah Shore in Hollywood on Parade, Mack Sennett 'shorts' etc. etc. Write with SAE for further information.

FOREVER BING - the renamed TEDDY JOHNSON/PEARL CARR/HARRY GOLD stage show will be at WIMBLEDON THEATRE on Oct. 14th (appropriate) and NOT Sept. 30 - change of tour plans.

CAN ANYONE HELP ME WITH discographies of LOUIS ARMSTRONG/DEAN MARTIN: need not be elaborate; prepared to join any 'fan' clubs of them to obtain. Needed for my radio work in Minnesota: ARNE FOGEL, 7315, W. Franklin, St. Louis Park, Minnesota 55426, USA. (Recording DATES are a 'must').

FOR DISPOSAL: 8-LP Boxed set THANKS FOR THE MEMORIES, various artists of 40's/50's incl. Mills Bros. Mantovani,

Harry Secombe, Kathleen Ferrier, Glem Miller, Ellington, Armstrong, Rosemary Clooney, Liberace, Judy Garland, Danny Kaye, Ink Spots, and others with 6 Bing tracks. New: played once - offers to Pat Forster, 'Seasons', 12 Cavalier Close, Midhurst, West Sussex.

£100 PRIZE BINGO! There is still the chance to win the £100 prize offered for 30 or so songs from the 30's and 40's (of Bing's of course!) on a C90 cassette, see Page 25 of last issue of BING. FRED FOLEY reports only a steady trickle of entries tho' they are of immense interest. A couple of hours pleasant exercise could bring you an extra £100 for Christmas, so - why not have a go? Read conditions again in last BING - and send your cassette to:

FRED FOLEY,
27 PEEL ST.
CARLISLE
CUMBRIA.

No entry fee - everything so easy !

WE CONFIDENTLY HOPE FOR (AND EXPECT!) A GOOD RESPONSE TOO FOR THE NEW ALBUM DESCRIBED ON PAGE 42 - BING IN THE EARLY 30'S. A good response could lead to so much more - at a reasonable price.

GATESHEAD WILL FOLLOW LEEDS IN THE SOCIAL CALENDAR !

PHIL MORGAN writes: Our next social evening for the North East will be held again at the FIVE BRIDGES HOTEL in Gateshead on FRIDAY, 12TH OCTOBER in the Washington Suite. Proceedings will commence around 6pm and will include films, records, quizzes - and dancing! A three-course meal will be provided and the price for the entire evening is £5. Tickets may be obtained either from myself (5, Sanderson Rd., Jesmond, Newcastle-on-Tyne) or from JOHN JOYCE, 21 Birchfield Gardens, Gateshead, Tyne & Wear (Tel: 0632-878761)

THOSE DESIRING ACCOMMODATION OVERNIGHT
CAN OBTAIN BED AND BREAKFAST AT THE
HOTEL AT A COST OF £9.00½

We confidently expect another good gathering and a splendid evening.

SHELDON O'CONNELL'S BOOK - "BING - A VOICE FOR ALL SEASONS" seemed fated to meet all kinds of obstacles! However, it is hoped that all those who had to wait an undue time have now received the volume - binding delays were the last straw and it was late July when the book could be posted out.

LETTER: I just caught a glimpse of Bing on television concerning the Stage Door Canteen in Piccadilly in 1944. I was actually outside that night waiting to catch a glimpse and, believe it or not, he stood outside and sang I'LL BE SEEING YOU and LONG AGO AND FAR AWAY. What a bonus that was after a long, long wait. I was eighteen then and I can remember it as if it were yesterday.....

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Disc Crosby

Mulling over the bounteous legacy of Crosby recordings

Understandably, with such a wealth of material available, most members shy away from naming one record as their No. 1 Bing record - tho' they enjoy the exercise! It didn't prove much easier when we endeavoured to select a favourite album or when we even progressed to eight, developing the Desert Island Disc theme. But a new line of selectivity occurred to me recently as the result of a letter I got. It said that as far as the writer could ascertain - ruling out the Rhythm Boys and the other Whiteman 'choruses' - the first duettist to appear on record with Bing was Loyce Whiteman.

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Maybe - but we'd have to forget that Bing's very first recording was a duet with Al Rinker; then there are versions of MISSISSIPPI MUD with Frar'tie Trumbauer and with a certain Irene Taylor 'and 5' of whom, alas, we know nothing. Perhaps Loyce is the first significant break ffom Bing's Whiteman era as a co-performer. Incidentally, we've seen this lad 's name also given as Lois Whitman but consider the first spelling to be the correct one - and the lady was not a relation to Paul. The duet referred to is the 'vocal refrain' of a Gus Arnheim record of 1931, HO HUM! and came about one would imagine merely because Loyce was the female vocaliste at the time with the Arnheim band.

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So, a recording from what may be termed a somewhat 'misty' time in Bing's career, filling in at the Cocoanut Grove, Whiteman's band behind him, break-up of The Rhythm Boys - and worldwide fame waiting around the corner. As a 'vocal refrain' effort as distinct from a purely vocal record, its good, too. Swingy, tuneful, with Bing utterly at ease and, no doubt, thoroughly enjoying the run-of-the-mill dance-band recording with an attractive partner. Thus Loyce Whiteman has a real place in Crosby history, even though its seldom mentioned.

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But such thoughts led on to a further expansion of the "favourite" or No. 1 game: what is Bing's best duet, and with whom? For this writer, a much, much, easier exercise. One thinks of the sterling performances with Connie Boswell (just can't adjust to Connee) in BOB WHITE, BASIN ST. BLUES and others. Much later efforts with Rosemary Clooney; GONE FISHIN' with good ol' Satchmo. Bob Hope, Danny Kaye, Donald O'Connor and so many others made highly diverting recordings with Bing. The list, as is well-known, is virtually endless.

I certainly have a very high regard for the recordings in which Bing was joined by Frances Langford - 'classy' might be a good description. Only two alas, GYPSY LOVE SONG and I'M FALLING IN LOVE WITH SOMEONE, with the former especially attracfive. Mind, I don't know whether or not Frances would have attempted an up-tempo song! Both of these tracks were made in December 1938 - clearly a good year for it was the year when, for me, Bing assuredly made his greatest 'duet' record.

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We'd been listening to (and seeing on screen) Bing for quite a few years by 1938 and were still marvelling at the freshness of his approach, his endless phrasing ideas, and so on. Not to mention his tones! But I well remember how stunned I was on hearing - MR. GALLAGHER & MR. SHEAN for the first time, with Johnny Mercer, famed lyricist, playing his tremendous part in this rip-roaring vaudeville/jazz performance. The song is indeed a vaudeville item, originally performed by gentlemen of the title name and, indeed, credits give them as the composers/writers. There can be little doubt, however, that Johnny rewrote the truly delightful lyrics!

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Useless to reproduce them for entertaining as they are, without Bing's non-stop ad-libbing, they would lose a lot. Clearly it was a good day for both Bing and Johnny on 1st July 1938 when this epic track was laid down. Why do I value it so highly and rate it the No. 1 duet?

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Well, the highly-diverting lyrics have already been mentioned, as has Bing's incredible embroidery - "Ask me son..." "On the LEVEL? Mr. Crosby?" "NO! on the DOWNbeat, Mr. M..." And what of the finish!

"I prefer my music played a la Schubert's Serenade...
"Sort of retardo, Mr. Mercer?...
"Sort of LOMBARDO, Mr. C....."

As always for younger members, the significance of this is that Guy Lombardo led an ultra-sweet band for over 50 years (outlasting most of his swing contemporaries by years and years) and 'Mr. Mercer' was stating his preference for Guy's music against the swing merchants so eloquently described (musically) by Mr. C. Another peach from the lyric: "Allegretto, Mr. Crosby?" "No, alligators Mr. M."

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A tour-de-force by Bing, his rhythmic interjections even when Johnny was taking his 'lines' is a joy for ever! And the accompaniment; at first one would imagine Jimmy Dorsey or Benny Goodman or suchlike, yet it was Victor Young's Small Fryers! so named because of the reverse of this 78, SMALL FRY - another excellent duet with Bing/Johnny Mercer. Indeed, all four they made together must rate very highly for MR. MEADOWLARK is a gem. ON BEHALF OF THE VISITING FIREMEN is the fourth - a lovely satirical effort, too.

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Discographies give the main issue as Take "E" which indicates that they had many goes at it. A second version - "B" - was issued and it was not so much a different 'take' as a different performance! It is for certain that no matter how many 'takes' were made, they would all be very different. I feel the one generally known must have been the best. It couldn't be bettered for it is masterly. Yet gets so little mention!

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